

# THE MUSICAL TIMES

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Lectures by F. Corder, Esq., F.R.A.M., January 22 and 29, at 3.15.  
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## THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1896.

1896.

WHEN the scared mariners by Paxos' coast  
Heard, in the lull, the lamentable cry  
Proclaiming Pan was dead, did they deny  
Or disbelieve the news that all was lost?  
No! though had vanished all they valued most,  
They boldly steered beneath the midnight sky,  
And followed, with a flowing sheet, where high  
The Star of Bethlehem o'errode the host  
Of spangled heaven; and there, behold! they found  
A brighter God, who, in the straw, unfurled  
A more transcendent banner, and was crowned  
Thenceforth to be the Sovereign of the world!  
But if another midnight voice should mar,  
Where shall we find another guiding star!

Thinking, as the peace and joy of Christmas had just began to dawn, how I should fill this first page of a new volume, Philip Acton's sonnet, "The Star of Bethlehem," came to mind, and gave me a text. What can be more natural, during the brief space between the consummated labours of one year and the first toil of another, than an attempt to take a larger view of surrounding things—to rise above the petty details of common life, and obtain, if haply that may be, some more or less comprehensive idea of the "tide in the affairs of men" upon which we are all drifting? Even in doing this—such is the influence of the season—one goes back to the tale of the Nativity, as to a point from which it is possible to set out with a cheerful spirit. The story of Bethlehem is yet full of comfort and joy. With it in mind, the portentous cry, "Great Pan is dead," ringing over the Ionian sea, loses its terror. We know of the "brighter God" and the "transcendent banner," which mean a higher ideal and a nobler warfare.

At some time and in some way we are all sailing near the Echinades, and hearing the supernatural voice. The thoughtful among us must surely feel that such is our case at the present moment, when signs and symbols long revered are becoming meaningless; when new rules in life and art are made, every man

being his own law-giver; when the whole camp ascends Mount Sinai and returns each with a special Decalogue, though not each with a nimbus. Pan is dead; authority has become contemptible, and the current of affairs runs towards chaos. Such appears to be the prospect seen by men who can turn their eyes from passing trifles; exciting in them the feeling whence springs the restlessness of our age; the note of pain that runs through its utterances; the forebodings that have given rise to a cult, and thrown dark shadows across the world. But we need not despair. The Star of Bethlehem is in the sky, though lingering clouds may hide its radiance. Thus it has been in all crises of the world; thus it ever will be, unless a mutinous hand grasp the helm of the universe and God be deposed.

Under these circumstances, how stands our well-loved art of music? A change is undoubtedly passing over it. It appears to be no longer under authority, but drifting with the currents of the hour. The cry is not, "Who will show us any good?" but, "Who will show us anything new and strange?" The newer and the stranger that which comes in response, the warmer its welcome. "But," says a great observer and student, "whenever the desire of change becomes principal; whenever we care only for new tunes, and new pictures and new scenes, all power of enjoying Nature or Art is so far perished from us, and a child's love of toys has taken its place. The continual advertisement of new music (as if novelty were its virtue) signifies, in the inner fact of it, that no one now cares for music. The continual desire for new exhibitions means that we do not care for pictures; the continual demand for new books means that nobody cares to read." These paradoxes are not so paradoxical as they seem. I refuse to believe, nevertheless, in ground for real alarm. Even for music there is a "brighter God," who will manifest himself at the right moment, and reduce disorder to the ordered freedom in which men best live.

Animated by this feeling, let us enter upon the New Year in hope and a reasonable confidence. Waiters upon Providence all of us must needs be to some extent, but each one can do something to influence the course of affairs, and especially may we be able, in a measure, to teach the doctrine of true liberty as distinct from that which is false. "There are liberties and liberties," says one of our teachers. "Yonder torrent, crystal-clear and arrow-swift, with its spray leaping into the air like white troops of fawns, is free, I think. Lost yonder, amidst bankless, boundless marsh—soaking in slow shallowness, as it will, hither and thither, listless, among the poisonous reeds and unresisting slime—it is free also. You may choose which liberty you will." On this the first day of a New Year, can we doubt where the choice should fall?

JOSEPH BENNETT.

## FOREIGN INFLUENCE ON HENRY PURCELL.

THAT the typical English musician of the past, the man in whom we have best right to glory, should not have scorned to profit by the best Continental music of his time, such as it was, may surely serve as a lesson to those who, not content with resenting the intrusion of foreign performers, affect to despise Continental centres of musical education, and use all their energies in the attempt to copy the sterilizing Chauvinism of Parisian or Berlinesse musicians. There are a few aspects of Purcell's artistic career that have not been touched upon in any of the numerous articles on him that were suggested by the festival of November. I do not intend to discuss in minute detail the exact amount of the influence which the French masters first, and the Italians afterwards, exerted on our great composer; but one or two interesting points have lately come under my notice which I think are not unworthy to be recorded in connection with the recent celebration. Apparently Purcell's first models were the Englishmen of the time before the wars, and his instrumental fantasias and more than one of his anthems show that he had assimilated to a great extent the work of Orlando Gibbons and the great Elizabethans. The French influences under which he came, shortly after the return of Pelham Humfrey from Paris full of swaggering admiration for the French and conceited contempt for all things English, had their full effect upon the young man—certainly for a few years—until he had fully grasped the ways of working that were then in vogue with the Frenchmen, and had given practical proof, in many of his theatrical songs, of his ability to cast his ideas in a French mould. It is not generally known that any French influence remained with him after the famous conversion to Italian methods in or about 1682. But a piece of evidence recently brought to light shows that he never quite forgot what he learnt in early life. Mr. R. A. Streatfeild has found in the score of Lulli's "Isis," engraved 1677, the year the opera was produced, a "Chœur de Peuples des Climats glacés," in the first scene of Act IV., which is a curious anticipation of that famous "Frost Scene" in "King Arthur," where the shiverings of the *Cold Genius* and the chorus are represented by groups of tied quavers with a wavy line above them, indicating a tremolo effect in the voice parts. In Lulli's chorus precisely the same effect is indicated, the words being set, in a rhythm where plain crotchets would have naturally been used, to pairs of quavers tied together, without the wavy line, it is true, but with the slurs clearly marked; and it is worth mention that the ties alone, without the wavy line, appear in the "Orpheus Britannicus" version of the "Frost Scene." As the refrain of the two stanzas sung by the chorus

is "La neige et les glaçons nous donnent de mortels frissons," it is pretty clear that a strictly parallel effect is intended, and it is surely fair to assume that the effect occurred to Purcell in writing his "Frost Scene" as worthy of imitation. Purcell in all departments of his work was so thoroughly original a composer that he can well afford to yield this single effect to his French predecessor, and the actual music has little in common, Purcell's being, I need hardly say, far the grander of the two.

Concerning his conversion to the Italian style of writing, I have two small pieces of evidence to add to the stock already known. In a vague and general way, his biographers have repeated the name of Carissimi as being one of his favourite models. That composer is known to have been much admired by Charles II., whose praise of some duet of his provoked Blow to the composition of his famous "Go, perjured man"; and, indeed, the form of duet, as handled by Carissimi, was deserving of all imitation. I can show, I think, that Purcell felt Carissimi's power in this special department of composition, for among a set of hymns, anthems, &c., now in the Royal College of Music (No. 1,789 in the catalogue of the Sacred Harmonic Society's Library), in a MS., said to have been transcribed by Dr. Philip Hayes from MSS. by Purcell, now in the Royal Library at Buckingham Palace, I lately found the entry "Crucior in hac flamma. Hymn for two voices." I remembered the words as occurring, also in duet form, in an autograph MS. of Carissimi's in the Fitzwilliam Museum at Cambridge; and on comparison of the two compositions they proved to be identical, there being no sort of doubt of the genuineness of the Cambridge autograph. And in many of the dialogues printed in Playford's "Harmonia Sacra," most notably in the wonderful trio, "Saul and the Witch of Endor," Carissimi's way of treating the voices and the whole style of his writing are evidently intentionally copied by the English master.

The place where the most authentic record occurs of Purcell's change of front from admiration of the French music to that of the Italians, is, as we all know, the preface to the "Sonatas of Three Parts," published 1683. I need only quote one sentence, the best known passage of the preface: "For its Author, he has faithfully endeavour'd a just imitation of the most fam'd Italian Masters; principally, to bring the Seriousness and gravity of that sort of Musick into vogue, and reputation among our Country-men, whose humor, 'tis time now, should begin to loath the levity and balladry of our neighbours."

Of course the French are meant by these last words; but what exact model among Italian works was imitated by Purcell in these Sonatas it is not easy to decide. When editing them for the Purcell Society, I examined the chamber

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music of all the composers who are generally supposed to have been the Englishman's models, and I found that while the only work of Bassani's (the composer to whom the chief honour is usually assigned) that can have been accessible to Purcell at the time of his writing was a mere loose assemblage of suite movements, the "Sonate a due, tre, quattro e cinque Stromenti," of Giovanni Battista Vitali (printed at Bologna in 1677), afford a most remarkable parallel with the English compositions both in structure and style.

Now, in 1682, the year before the sonatas were brought out, a son was born to Purcell, who only lived a few months; he was named John Baptista, and a "friendly regard" for John Baptist Draghi, the organist to Catherine of Braganza, has been assigned as the reason of this choice of names. But putting aside the fact that Draghi's name was so completely Anglicised that he was commonly called "Mr. Baptist," while the name bestowed on Purcell's child preserves at least the Italian termination, there is no proof whatever of any friendship between the composers, still less of such a degree of intimacy as would account for the child being christened after Draghi; and I like to think that in choosing these names, which however common in Italy are rare in England, Purcell was guided by his admiration for Vitali, the composer whose works he must have been deeply studying for some little time past. It is merely a fancy, but in the absence of any direct proof to the contrary, I may be allowed to indulge it.

J. A. FULLER MAITLAND.

#### FROM MY STUDY.

For the present, at any rate, the series of portraits which have appeared under the above heading comes to an end. This statement, however, must not be taken as binding me to refrain from making an occasional addition, if such a step should appear desirable. From portraits I turn to autographs, which are interesting to most people, and, to many, even fascinating. From a considerable store of such things I purpose taking letters and signatures of musicians whose distinction gives importance to their relics; the process beginning at once with a letter of Berlioz and a theatre order signed by John Braham.

The letter was written under circumstances very creditable to the London professors and others whose conduct inspired it. Students of the French master's life will remember that he was engaged, in 1852, to conduct the concerts of the New Philharmonic Society in Exeter Hall; also that he was not engaged for the season of 1853, the reason being, to quote his own words, that "one of my chefs d'orchestre had contrived to secure that I should be dropped. . . . He wished to engage old Spohr;

I could not, however, in order to please the gentleman, conduct in defiance of good sense—that is to say, as he conducts himself." A nasty one, this, for the colleague in question, whose identity is not difficult to determine. Berlioz, though rejected by the New Philharmonic, still had English friends, and, through their influence, his opera, "Benvenuto Cellini," was brought out at Covent Garden in 1853. The venture failed, partly through an Italian cabal, at the head of which Berlioz was not indisposed to recognise Costa, unjustly perhaps, for a defeated man is not particular how he explains his defeat. Under these circumstances the master's friends resolved to offer him consolation of a practical kind. A committee was formed for the purpose of arranging a benefit concert, ready offers of assistance came from artists of all grades, and everything seemed to promise a good result, when important Continental offers compelled Berlioz to leave England. With these explanations, the letter now produced in *fac-simile* becomes perfectly clear:—

*Mon cher Sainton*

*Je pars samedi prochain  
et j'ai tant de choses à  
faire demain qu'il me paraît  
impossible de me rendre à  
votre aimable invitation.  
Excusez-moi donc. J'aurais  
écrit à M. Costa pour  
le prier de transmettre  
mes remerciements à M. M.  
les artistes et l'orchestre  
de Covent Garden pour  
leur offre gracieuse de  
prendre part à l'exécution  
du concert qui ne peut  
plus avoir lieu.  
J'écris aussi à Ascoli  
pour remercier les membres*

Le Comité tout vaing aux  
fait partie, de la généreuse  
et charmante idée qu'il y  
out une de publier une  
édition anglaise de Faust  
Il est impossible d'être  
plus délicatement bon et  
plus artiste en même temps  
Votre bien dévoué  
H. Berlioz  
London 8 Juillet 1853

It may be added that a proposal was made to bring out an English edition of "Faust" with money subscribed for the Concert, but I cannot

more proud of that proof of friendship on their part than though I had given the most splendid concert under ordinary conditions." How satisfied Mesdames and Messieurs the Artists of the Chorus must have been with these words!

It is pleasant to find some theatrical "orders" dated many years ago well preserved. I have a small collection which once belonged to the Hon. Lewis Wingfield, the autograph of most interest to musicians being that now reproduced below. Next month I will give a fac-simile of a ticket for one of Haydn's Concerts in London, signed by the good old master.

From remarks which have appeared in print, and from letters received, I gather that very little is generally known concerning "The Village Coquettes," the opera by Charles Dickens and John Hullah to which reference was made last month in my notes on the late John Parry. This induces me now to follow on with particulars of the work and a few historical details therewith connected.

A bibliographical paragraph at the outset may explain why a lyric drama boasting such distinguished parentage is so unfamiliar. The libretto was written in 1835, and published as a pamphlet a few days before Christmas, 1836.

By order of Mr Elliston  
Admit one to  
the Boxes

Tuesday  
Dec 14<sup>th</sup>.  
1819

John Braham

discover that the matter ever got beyond this initial stage. Before leaving England Berlioz wrote a graceful letter to Mr. Smythson, chorus-master of Covent Garden, in reference to the same subject. He said: "The concert for which Mesdames and Messieurs the Artists of the Chorus of Covent Garden had so generously accorded me their aid cannot take place. I am none the less profoundly touched by the mark of sympathy which the artists have given me on this occasion. Will you thank them for me, and assure them that I am more happy and

This was just after the first performance, which took place on December 6. The title-page reads:

"The Village Coquettes: A Comic Opera. In Two Acts. By Charles Dickens. The Music by John Hullah. London: Richard Bentley, New Burlington Street, 1836."

Copies of this issue are now very rare and, when in the market at all, one cannot be obtained, if in fine state, under twelve or thirteen guineas. Their rarity is explained, perhaps, by the little importance attached to such things after they

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have served their immediate purpose, and by the fact that Dickens was not, at that time, the commanding figure he subsequently became. Not long after the author's death a second edition, called a "fac-simile reprint," was issued by the original publishers, but, says Mr. Richard Herne Shepherd, "its value is greatly impaired by gross inattention throughout to textual accuracy." I have never met with the reprint, which probably had a very limited sale. A third issue is included in "The Plays and Poems of Charles Dickens," edited by Mr. Shepherd and published (1885) by Allen and Co., uniform with the *édition de luxe* of the author's novels. As only 150 copies were printed, this edition added little to public opportunity of becoming acquainted with the work.

Hullah's music is unknown to me, and, whether good or bad, stands as inferior in interest to the "book." It does not appear to have been published as a whole, but seven of the songs were separately issued and may, no doubt, easily be unearthed by those who think the operation worth their while. Mr. Herne Shepherd, with whose value as a musical critic I am unacquainted, certainly thinks well of them, as being "simple, unaffected, and full of beautiful, expressive English music," while a journal of the period remarked that Hullah's style "never could be so deeply imbued with the spirit of Purcell and the great old English masters had not the bent of his own genius directed him to a course of study very different from the fashionable routine of the day."

There is reason to believe that "The Village Coquettes" was brought under the notice of Braham, then manager of the St. James's Theatre, by George Hogarth, father-in-law of the author. In one of Dickens's letters to Hullah are some remarks pointing to this inference. He writes: "Mr. Hogarth has just been here, with news which I think you will be glad to hear. He was with Braham yesterday, who was *far more full* of the opera than he was; speaking highly of my works and 'fame' (!), and expressing an earnest desire to be the first to introduce me to the public as a dramatic writer. He said that he intended opening at Michaelmas, and added (unasked) that it was his intention to produce the opera within *one month* of his first night." Addressing his musical colleague a few days after the first performance, he made another mention of Hogarth, tending to the conclusion that the journalist acted as intermediary. It appears from this letter that the libretto did not satisfy all the critics—for that matter, what libretto ever did? Dickens writes: "Have you seen the *Examiner*? It is rather depreciatory of the opera, but, like all inveterate critics against Braham, so well done that I cannot help laughing at it, for the life and soul of me. I have seen the *Sunday Times*, the *Dispatch*, and the *Satirist*, all of which blow

their critic trumpets against unhappy me most lustily. Either I must have grievously awakened the ire of all the 'adaptors' and their friends, or the drama must be decidedly bad. I haven't made up my mind yet which of the two is the fact. I have not seen the *John Bull*, or any of the Sunday papers except the *Spectator*. If you have any of them, bring 'em with you on Tuesday." Then follows the reference to Hogarth, which shows clearly enough that in 1836 the bludgeon man was about—the man who hits viciously without explaining why, and generally from behind. "I am afraid that for 'dirty Cummins' allusion to Hogarth, I shall be reduced to the necessity of being valorous the next time I meet him." "Dirty Cummins" had probably intimated, in the amiable manner of his class, that, but for the journalist father-in-law, the "Village Coquettes" would not have been produced. Mr. Herne Shepherd describes Cummins as a "foul-mouthed criticling in the *Weekly Dispatch*, who had had recourse to 'the blackguard's loaded bludgeon of personalities.'"

Dickens probably bore his critics in mind when, a few days after the first performance, he wrote a preface to the published libretto, beginning: "'Either the Honourable Gentleman is right, or he is not,' is a phrase in very common use within the walls of Parliament. This drama may have a plot, or it may not; and the songs may be poetry, or they may not; and the whole affair, from beginning to end, may be great nonsense, or it may not, just as the honourable gentleman or lady who reads it may happen to think. So, retaining his own private and particular opinion upon the subject (an opinion which he formed upwards of a year ago, when he wrote the piece), the Author leaves every such gentleman or lady to form his or hers, as he or she may think proper, without saying one word to influence or conciliate them." Spoken like a man, but Dickens "climbs down" somewhat in the last paragraph, where he says: "It is needless to add that the *libretto* of an opera must be, to a certain extent, a mere vehicle for the music, and that it is scarcely fair or reasonable to judge it by those strict rules of criticism which would be justly applicable to a five-act tragedy or a finished comedy."

After the foregoing long but, I hope, not uninteresting preamble, I turn to the work itself. The period is 1729; the scene, an English village, and the characters those marshalled below, with the artists who "created" them:—

Squire Norton	...	...	Mr. Braham.
The Hon. Sparkins Flam (his friend)	...	...	Mr. Forester.
Old Benson (a small farmer)	...	...	Mr. Strickland.
Mr. Martin Stokes (a very small farmer, with a very large circle of particular friends)	...	...	Mr. Harley.
George Edmunds (betrotted to Lucy)	...	...	Mr. Bennett.
Young Benson	...	...	Mr. J. Parry.
John Maddox (attached to Rose)	...	...	Mr. Gardner.
Lucy Benson	...	...	Miss Rainforth.
Rose (her cousin)	...	...	Miss J. Smith.

The first act opens in a rick-yard, where *John Maddox* and some labourers are unloading hay,

singing a Round as they do so, after the fashion of (idyllic) sons of toil :—

Hail to the merry Autumn days, when yellow cornfields shine  
Far brighter than the costly cup that holds the monarch's wine.

*Martin Stokes* enters and begins a "comic" dialogue with *John Maddox*. *Martin* is the "low comedian" of the piece, and, in fairness to Dickens, it must be said that the character was forced upon him by Braham. This appears from a passage in one of the author's letters to Hullah: "He (Braham) wants a low-comedy part introduced—without singing—thinking it will take with the audience; but he is desirous of explaining to me what he means and who he intends to play it." The "who" was, of course, Harley. The "funny" talk over, *Rose* enters with beer, and is warned by *Martin* not to "carry on" with *Mr. Sparkins Flam*, but accept his own addresses. At that instant *Squire Norton* and *Mr. Flam* enter. They have been shooting, and the *Squire* offers his "bag" to *Farmer Benson*, who, with *Lucy*, has also appeared on the scene. But the honest farmer refuses; he has had too many favours from the Hall lately, and begins to suspect their meaning. *Squire Norton* and his friend, on their part, do not refuse the farmer's beer or the opportunity of flirting with the girls. Here *Lucy* has a song :

Love is not a feeling to pass away,  
Like the balmy breath of a summer day;  
It is not—it cannot be—laid aside;  
It is not a thing to forget or hide.  
It clings to the heart, ah, woe is me!  
As the ivy clings to the old oak tree.

The little gathering becomes convivial, and the funny man does a deal of talking till the *Squire* himself bursts into song of a rollicking sort :

That very wise head, old Æsop, said  
The bow should be sometimes loose;  
Keep it tight for ever, the string you sever :  
Let's turn his old moral to use.  
The world forget, and let us yet,  
The glass our spirits buoying,  
Revel to-night in those moments bright  
Which make life worth enjoying.  
The cares of the day, old moralists say,  
Are quite enough to perplex one;  
Then drive to-day's sorrow away till to-morrow,  
And then put it off till the next one.  
Chorus.—The cares of the day, &c.

*Exeunt* all, and the scene changes to an open spot near the village. *George Edmunds* enters, with a stick in his hand, and, after seeing in the fallen leaves around him an emblem of lost happiness, proceeds to sing about them :

Autumn leaves, autumn leaves, lie strewn around me here;  
Autumn leaves, autumn leaves, how sad, how cold, how drear!  
How like the hopes of childhood's day,  
Thick clustering on the bough!  
How like those hopes in their decay,—  
How faded are they now!  
Autumn leaves, autumn leaves, &c.

His song ended, *George* looks for *Lucy*, but it is *Rose* who meets him, with a message that *Lucy* cannot come. *George* suspects the *Squire* in all this, and when *John Maddox* enters again to upbraid *Rose* for receiving *Mr. Flam's* attentions

the plot begins to grow warm. *Rose* is a bit of a flirt, and says so in song :

Some folks who have grown old and sour,  
Say love does nothing but annoy.  
The fact is, they have had their hour,  
So envy what they can't enjoy.  
I like the glance, I like the sigh,  
That does of ardent passion tell!  
If some folk were as young as I,  
I'm sure they'd like it quite as well.

*Flam*, *Edmunds*, and *Maddox* soon become parties to a lively altercation, in which the London "gent" gets rather the worst of it. He has spirit enough left, however, to join in a duet with *Rose*, the two rustics having departed :

*Flam*.

'Tis true I'm caressed by the witty,  
The envy of all the fine beaux,  
The pet of the Court and the city,  
But still I'm the lover of *Rose*.

*Rose*.

Country sweethearts, oh, how I despise!  
And oh! how delighted I am  
To think that I shine in the eyes  
Of the elegant—sweet—*Mr. Flam*.

*Both*.

Then let us be happy together,  
Content with the world as it goes,  
An unchangeable couple for ever,  
*Mr. Flam* and his beautiful *Rose*.

The next scene is laid in the farmer's kitchen, where *Martin Stokes* repeats to *Benson* the village gossip concerning his daughter and the *Squire*. The old man breaks away in a rage, eager to expose the calumny. Presently, *Young Benson* enters, and, after him, the *Squire*. Another explosion follows, the young man threatening dire vengeance for any wrong done to his sister, and so storming out of the presence. Left alone, *Squire Norton* resolves to lose no time in carrying off the girl, and laughs at the idea of honour in such a case. This reminds him of a legend which he proceeds to sing :

The child and the old man sat alone  
In the quiet peaceful shade  
Of the old green boughs, that had richly grown  
In the deep, thick forest glade.

The child speaks :

Dear father, what can honour be  
Of which I hear men rave? &c.

The father answers :

It is a name—a name, my child,  
It lived in other days.

*Lucy* enters at the close of this ominous ditty, followed by *Flam*; the two men then doing their best to deceive the farmer's daughter and remove her scruples. In this they are so far successful that when the *Squire* sings :

In rich and lofty station shine,  
Before his jealous eyes;  
In golden splendour, lady mine,  
This peasant youth despise.

she answers :

Oh, it would be revenge indeed,  
With scorn his glance to meet.  
I, I his humble pleading heed!  
I'd spurn him from my feet.

The *Squire* now presses for a speedy elopement, urging that, in her new position, she will be her father's pride and boast. *Old Benson*, having entered unobserved, hears this, and tenant and

landlord get to high words, in the midst of which *Young Benson* and *Edmunds*, *Martin Stokes* and *Flam* appear. The result is that *Old Benson* has notice to quit the farm, and the Act ends with a sestet, led off by *Young Benson*, who sings:

Turn him from the farm! From his home will you cast  
The old man who has tilled it for years?  
Every tree, every flower, is link'd with the past,  
And a friend of his childhood appears.

The second Act opens in the Hall. The *Squire* is expressing to *Flam* regret for his hasty conduct when *Lucy* and *Rose* enter, the former being also in repentant mood. She begs the *Squire* to cease his attentions, but he simply answers:

Hear me, when I swear that the farm is your own  
Through all changes Fortune may make.

This is the beginning of a quartet, in which *Young Benson*, who has followed his sister, expresses contempt for the *Squire's* promises. [*Exeunt omnes.*] *Flam* now enters. He has a scheme for carrying off *Lucy*, and, *Martin Stokes* opportunely arriving, enlists that worthy's services. *Stokes* imagines, however, that *Rose*, not *Lucy*, is to be the victim. The action now moves to "an open space in the village." Enter the *Squire*, still in virtuous mood. He will reform, give up cities and live happily in the country. Sings:

A country life, without the strife  
And noisy din of town,  
Is all I need, I take no heed  
Of splendour or renown.  
And when I die, oh, let me lie  
Where trees above me wave,  
Let wild plants bloom around my tomb,  
My quiet country grave.

We are now once more in the rickyard, where *Young Benson* laments the approaching break-up of the old home, and sings:

My fair home is no longer mine;  
From its roof-tree I'm driven away:  
Alas! who will tend the old vine,  
Which I planted in infancy's day?

—and so on to the same effect. Father and son, with the two girls, are just leaving the old home when the *Squire* enters, imploring *Old Benson* to remain. "You implore me to remain here," cries the *Farmer*, "I spurn your offer. *Here?* A father yielding to the destroyer of his child's good name and honour!" &c. Explanations follow, and everything is proved to be all right, even *Edmunds* being satisfied. In the scene which follows, *Martin Stokes*, aware of how the land lies, betrays *Flam* and saves *Lucy*, who now is repentant, and sings:

The gay morn breaks,  
Mists roll away,  
All Nature awakes  
To glorious day.  
In my breast alone  
Dark shadows remain;  
The peace it has known  
In can never regain.

The final scene and *dénouement* follow, ending with a chorus:

Join the dance, with step as light  
As every heart should be to-night;  
Music shake the lofty dome,  
In honour of our harvest-home.

a quintet:

No light bound  
Of stag or timid hare,  
O'er the ground  
Where startled herds repair,  
Do we prize  
So high, or hold so dear,  
As the eyes  
That light our pleasures here.

and a repetition of the verse which opened the first scene—"Hail to the merry autumn days." X.

## PURCELL AND DR. ARNE.

THE November (1895) number of THE MUSICAL TIMES, under the above heading, gave an interesting letter written by the late Vincent Novello addressed to a well-known autograph collector, Josiah French, of Windsor, enquiring as to the authenticity of a remarkable letter written by Arne. The article in THE MUSICAL TIMES says: "It would be interesting to know what has become of this 'very curious and singular,' and we may add ancient, letter. It is scarcely likely that it has been destroyed." I propose to say a few words respecting Arne and his views of musical art by way of introduction to the original autograph letter, which has been in my possession since 1884, and is here reproduced in *fac-simile*. Arne was gifted with a splendid faculty for melody, as is proved by his songs "Where the bee sucks," "Blow, thou winter wind," "Under the green-wood tree," and many others; he was also well equipped as a harmonist, in proof of which may be cited the noble national song, "Rule, Britannia," and his many glees; but he lacked the qualities which seem to be indispensable to greatness: he was wholly wanting in moral principle and self respect. It is not necessary to rake up all the wretched story of the treatment of his wife: suffice it to say he was as bad a husband as one could possibly find; and again, commencing life as a Roman Catholic, he by degrees divested himself of all outward respect for religion, and had the indecency to compose a Latin Ode in which the most sacred rite of the Church of his early faith was shamefully travestied. I may add, in passing, that on his death-bed he professed repentance of his evil ways and was reconciled to the Church. Arne's one object and motive in life seems to have been self-indulgence and self-glorification; he pretended to despise the works of Purcell and Handel; whether he really did so, or whether he acted purely from jealousy when he attempted to detract from their merits, is a moot point; my own opinion inclines to the latter suggestion, for it seems impossible that such an excellent musician should have been deaf and blind to the greatness of his predecessor, Purcell, and his contemporary, Handel. Arne probably owed some of his mental and moral weaknesses to early example, his father, who had been an

upholsterer in King Street, Covent Garden, died miserably in the Fleet Prison. He had been full of ambitious views for his son's future, whom he had educated at Eton, hoping he might one day shine as a lawyer; but, born with an innate love of music, the young Arne surreptitiously practised the harpsichord, and frequently, disguised as a footman in livery, obtained, by that means, gratuitous admission to the gallery of the Opera-house. He speedily became a proficient in the art of music, and when eighteen years of age saw the performance of his first opera, "Rosamund," in which his sister, whom he had taught, sang the principal part. This work was the forerunner of many others, some, like "Comus," were successful, but the greater number proved failures. In 1770 Garrick produced at Drury Lane Theatre an *improved and revised* version of Dryden's "King Arthur," and doubtless at that time Arne was regarded as the most accomplished theatre musician; it was therefore quite natural that Garrick should consult him as to the possibility of including Purcell's music, originally written for the play, in the revival. Bearing in mind what has been already said of Arne's character, it will not perhaps create much surprise to read the letter here given which he addressed to Garrick.

The score of "King Arthur," as prepared by Arne, is lying before me; the title reads: "The Songs, Airs, Duets and Chorusses in the Masque of King Arthur, as perform'd at the Theatre Royal in Drury Lane. Compos'd by Purcell and Dr. Arne." I find the Overture is by Arne, and by no means as good as Purcell's; the chorus, "We have sacrificed," the duet, "The white horse neigh'd," and the whole of the first scene are by Purcell. It is somewhat significant to find, notwithstanding Arne's faint-hearted commendation of Purcell's "Come, if you dare," and the invitation to reject it in favour of his own superior composition, that Purcell's was, after all, the one which was performed; Arne did his best, however, to take out some of its spirit ("intrepidity") by eliminating the trumpet and drum parts.\* Arne next introduces a recitative and an air of his own, the words partly by Dryden, leading into an air and chorus, "Hither this way," which he forgets to credit to Purcell. Arne discards Purcell's pretty song and chorus, "How blest are shepherds," in favour of a song of his own. He also mutilates the duet and chorus "Shepherds leave decoying" in a barbarous manner, and also interpolates several airs for Mrs. Baddeley. Purcell's inimitable "frost scene" he did not meddle with. The various instrumental interludes by Purcell are treated in ruthless fashion. After the simple air, "Fairest Isle," Arne substitutes

a solo and chorus, "Saint George," in place of Purcell's vigorous composition.

It is impossible to discover what amount of truth there was in Arne's assertion that "the solo songs of Purcell are so infamously bad that they are privately the objects of sneer and ridicule to the musicians" (meaning, of course, the orchestral performers); but it is significant that at the revival of "King Arthur," at Drury Lane Theatre in 1842, under Macready's management, the whole of Purcell's music obtainable was performed, and not one note of Arne's. A few years after writing this extraordinary letter respecting Purcell's music we find Arne prostituting his talents in composing music to a wretched parody on "Alexander's Feast," written by Dryden, and set to music by Handel; the libretto was the work of an anonymous "scribbler." Arne's music is contained in two MS. oblong folio volumes, entitled "Whittington's Feast, a new parody on 'Alexander's Feast.'" Written by a College Wag. The Overture, Songs, &c., with all the Grand Chorusses composed by Thomas Augustine Arne, Doctor of Music." The libretto is a very despicable performance, burlesquing the noblest Ode that had ever been written in any language; and Arne travestied Handel's music on a similarly low level.

In conclusion, it must be borne in mind that Arne's want of reverence and appreciation of Purcell's genius and works found a parallel in the treatment of Shakespeare's plays by poets and playwrights from Dryden downwards.

W. H. CUMMINGS.

## ESSAYS IN MUSICAL CRITICISM.

OUR readers cannot have failed to notice of late years the immense strides which musical criticism, in the hands of its most enlightened representatives, has taken in the direction of elegance of style and candour of expression. In proof of this contention we cannot do better than give the following interesting specimens which have lately fallen into our hands:—

### I.

#### (THE FINICKING.)

##### DUDELSACK'S NEW SYMPHONY.

In this world of inevitable compromise and imperfect accomplishment, one must not ask too much, but be content with what the gods give us. And when they give us Dudelsack, with his magnificent sensuality of conception, and his superb clarity of style, we are fain to fly to superlatives for the adequate expression of our opinion. 'Tis true that this miraculous youth has not yet completed his twelfth year, and hence his music is now and then slightly lacking in the virile erotism of Wagner or the dainty filigree work of Albert Chevalier. Still, with these inevitable deductions, Dudelsack's Symphony is a marvel of gay, voluptuous, and irresponsible frivolity. The tender, twittering *Scherzo* sped along—shall we say?—like a covey of canaries in full cry; while the suavely serene *Andante* is instinct with a positively Pentecostal fervour. To analyse its science, to discuss its school, to measure its genius with the foot-rule of pedantry, may prove a congenial task to those—well—fatuous scribes who prefer Jenny Lind to Jenny Hill. For ourselves, we scout such pettifoggling

\* "Champlness's songs, the chorus in the first scene of Mr. Vernou's 'Come, if you dare,' and several other things were laid aside in favour of Purcell's music, which (though excellent in its kind) was Cathedral, and not to the taste of a modern theatrical audience."—Arne to Garrick, September 3, 1775.



methods. Whether the work be a Symphony or a Concerto is perfectly immaterial. To expect minute accuracy in a critic who has read Berlioz's Memoirs and discovered the existence of Gluck is—shall we say?—unpardonable effrontery. But to revert to our Dudelsack. In the interpretation of the caressing and—shall we say?—[Oh, yes! for goodness sake say anything you like.—Ed.] Corybantic cachinnations which stud the *Finale* with their pellucid effluvia, the orchestra, indeed, attained, perhaps, let us say, almost, if not quite, on the whole, to a plane of delicious distinction. Dudelsack the conductor, it is true, is still somewhat to seek. He lacks the Jove-like calm of Richter, the dæmonic chryselephantine delirium of Mottl, the fanatical *finesse* of Levi. Still, on the whole, one must not ask too much of a boy of eleven. And already he is immense, Goliardic, Abracadabrous, with the features of a sub-tropical Shelley and the translunar hysteria of a nebulous Bollandist. His gestures, in particular, have a certain convincing *bizarrie* which is entirely Quasimodal. Under his persuasive beat the very trombones exhaled a softness and sweetness that were overwhelming, we had almost said Xanadu-like. On the whole, then, we are profoundly impressed with the delicate—shall we say?—accomplishment, or perhaps we should rather say the accomplished delicacy of our Dudelsack. Never has an artist swum into our ken more richly or radiantly endowed with the supreme qualities of—well—distinction, delicacy, and accomplishment. We feel sure that Berlioz, could he revisit the glimpses of the moon, would have rejoiced at the exquisite efflorescence of erotism which, perhaps, maybe, indeed, shall we say? positively exudes from the score of Dudelsack's Opus 1. We know that his magnificent melodic genius would have endeared him to Gluck. We are ready to lay crippling odds that the late Cardinal Newman would have hailed him with ecstasy. We know, in conclusion, and what more need be said? that to us, at any rate, he is a loveable, delicate, distinguished, vital, and accomplished Thing.

## II.

## (THE TRUCULENT.)

Although the infernal idiot of an agent who looks after the seating of the representatives of the Press had placed me in the most malariolous and draughty spot in the whole of that ghostly and godforsaken hippodrome which greasy sycophants have called the Royal Albert Hall, I am free to confess that Dudelsack's amazing Symphony steeped me in the purest ecstasy for fifty minutes yesterday evening. It is true that I sneezed fifty-four times in the course of the slow movement, and in consequence lost some of the most ethereal and filmy effects of Dudelsack's scoring, but for that the brutal ass of an agent is responsible, not I. Still, apart from the draught and the proximity of a gaping *crétin* of a Professor from the Royal College of Music, I have seldom attended a more enjoyable Concert. Dudelsack attracted me from the first, before I ever heard a note of his music, by his splendid revolt against the effete traditions of pedantry and academicism. My heart went out to the brave child who cursed Mendelssohn in his cradle, hissed Brahms at a Concert in Hamburg while he was still in petticoats, and boxed his mother's ears when she suggested that if he really loved music he ought to study at the Berlin Hochschule. Dudelsack has been frankly Pagan from the outset, and for that I am prepared to grovel before him—nay, even to lick his boots. His visit to England has already done incalculable good. The blithering pedants of Tenterden Street and the despicable dunces—half charlatan, half ape—of Kensington Gore are already shaking in their shoes. If only the County Council have the sense to offer him a paltry £5,000 a year as general director of public music, Dudelsack is prepared to take up his residence permanently in England and lead an armed revolt against the directors of the Philharmonic Society, the Royal College and Royal Academy of Music, and the Bach Choir Society. More than that, he has advocated the assassination of all the musical critics, except myself and one other; the conversion of Westminster Abbey into an opera house; the destruction of that monstrous reredos in St. Paul's; a public bonfire of all copies of the "Elijah"; the execution of Mackenzie, Parry, and Stanford; the overthrow of the monarchy; and the

substitution of a Republic with Mr. Dolmetsch, Mottl, and myself as an irresponsible triumvirate. In these circumstances it was natural for me to be pre-disposed in favour of the new-comer. But the result entirely transcended my most sanguinary anticipations. I do not say that Dudelsack has yet reached the zenith of his powers. That would be strange in a lad only just turned eleven. But this I do say, that if you were to glorify a billion times the most successful creative effort of Parry or Stanford, it would still fall immeasurably short of the most perfunctory piece of padding in Dudelsack's Opus 1. For here is no anæmic, knock-kneed, matted outgrowth of the fetish-worship of the schools, but a rich, sumptuous, full-blooded Zolaistic carnival of antinomian sonority. The dovecoats of Brixton will, no doubt, be fluttered, and the pundits of Peckham lift their paralytic hands in pious horror; but who nowadays cares a twopenny tinker's curse for the menaces of these plaster Torquemadas? We happily live in an age in which we can stretch out our hands and take the fruit—bidden for choice—which hangs in the garden of life. Dudelsack is not merely gloriously Pagan and adorably antinomian; he is also uncompromisingly anti-clerical and superbly anti-Semitic. The very first notes of the opening movement sound a trumpet blast of defiance against the Biblical shoddy of that miserable impostor Mendelssohn. No bishop could sit out the *Scherzo* without blushing to his very boots. The *Allegro feroce* is a damning indictment of voluntary schools. The *Finale* is one long Secularist pæan, while the superb *Coda* points to Devil-worship and Nihilism as the joint and only means of our social salvation. In the working-out section there is a curious passage which will probably cause dire searchings of heart among the dunderheaded dolts who misrepresent our "leading contemporaries." To save their addled brains unnecessary and possibly dangerous exertion, it may be as well if I point out that the two hidden fifths are, as anyone with the intellect of a normal pork butcher could not fail to see, the harmonic equivalent of the submerged tenth, whose emancipation from the fetters of a corrupt and katabolic capitalism is typified with such triumphant insistence in the ensuing *fugato*. Perhaps the best tribute to Dudelsack's genius is the significant fact that even I have vainly ransacked my extensive vocabulary in the quest of adjectives sufficiently violent, lurid, and extravagant to do justice, on the one hand, to its pyramidal loveliness, and, on the other, to my hatred and loathing of all those who venture to differ from me.

Few things are more instructive to students of our art, or more interesting to the intelligent music-lover, than the first sketches made by great musicians of works that have afterwards become famous. A particularly valuable specimen of this kind has just been made public in the pages of our French contemporary, *Le Ménestrel*. It consists of a *fac-simile* of Wagner's autograph sketch of the prelude (for *coro inglese*) to the Shepherd's Song in "Tannhäuser." This precious autograph belongs to M. Charles Malherbe, whose permission to use it in the manner described was given to the well-known musical antiquary M. Julien Tiersot. It naturally furnishes that singularly able writer with material for a capital little article. We transcribe the melody as jotted down by the composer, in order that those of our readers who care to do so may compare it with the published version (it occurs on page 50 of Novello's Octavo Edition):—





On a previous stave Wagner had begun the melody thus:—



but went no farther, and, leaving the rest of this stave and the following one empty, began again, as seen above. It will be noticed that the prelude as published is exclusively made out of the first five bars of the sketch, which are amplified to occupy twelve; that the eighth and ninth bars become the first and second bars of the song itself; and that the tenth and eleventh bars are reserved for the little pipe tune which runs through the Chorus of Pilgrims that follows the Shepherd's Song. Such is the care with which genius economises its materials.

WE have read with no little interest the hints on "How to get a song published," which appear in the columns of a weekly journal addressed primarily to the spindle side of creation. The writer starts off with the somewhat significant statement that owing to the "great increase in the number of musical institutions, and of facilities for obtaining a sound musical education, there has naturally been a considerable increase in the number of amateur composers." If the education be really "sound," the product ought not to be amateurish; but if we omit the adjective, there can be no question as to the relation of cause and effect set forth in the words we have quoted. The advice to the aspiring amateur to "see that her manuscript is legibly written" is excellent; so also is the recommendation to exercise a discriminating choice in the matter of the words. *Apropos* of the practice on the part of song-writers commencing—we borrow the phrase from the tobacco trade—of submitting new settings of lyrics already linked to famous airs, the writer of the article tells a delightful story of a London publisher who was recently offered a new setting of "God save the Queen," by an enthusiast who fondly imagined that the traditional tune would give way to that of his own creation! Best of all of these pieces of advice, however, is the following: "In order to avoid anything in the way of technical irregularities, the beginner should, wherever practicable, submit the manuscript to a professional musician before sending it to a publisher. This may save a lot of heart-burning, for a song which may really have the elements of success in it may fail to secure favourable consideration owing to the presence of technical errors; while, on the one hand, mistakes of a technical character should be carefully avoided, on the other, the composer must take care not to be too pedantic." But the greatest advantage of adopting this method has been overlooked by the writer. The expert, if he be honest as well as competent, may altogether dissuade the budding composer from carrying her unnecessary wares to an already overstocked market.

THE eleventh annual Conference of the Incorporated Society of Musicians, to be held at Edinburgh on the last day of the old and the first

three days of the New Year, promises to be one of the most brilliant and important yet held by the Society. The chairmen for the four days are respectively Sir Alexander Mackenzie, Mr. Randegger, Professor Niecks, and Professor Prout. In addition to the usual banquet, receptions, balls, concerts, organ recitals, the following papers will be read: "Some characteristics of Scottish Music," Mr. W. Hatley; "Technical Instruction in Pianoforte Playing," Mr. A. K. Virgil; "On the Association of Tonal and Verbal Speech," Professor Niecks; "The bitter cry of the children: a protest against irrationalism in teaching what are called the 'Elements' of Music," Mr. Franklin Petersen; "The Orchestra in 1800 and 1900," Professor Prout; "Choral Associations," Mr. T. Roylands Smith; and "The Influence of the five-octave Keyboard on Beethoven's Pianoforte Works," Mr. S. Midgley. Sir Alexander Mackenzie will deliver the opening address on the morning of the 31st ult.; on the 2nd inst. he will be laureated as Doctor of Music by the Vice-President of the University in the Music Class Room; and in the evening he will conduct a grand Choral and Orchestral Concert, given by the Edinburgh Choral Union and Scottish Orchestra, the programme of which includes his own "Cotter's Saturday Night," "From the North" pieces, and the famous "Pibroch," the solo part of which will be played by Mr. John Dunn. The Lord Provost of Edinburgh will preside at the opening of the Conference, and, with the Magistrates and Council of the City, will give a Reception and Ball on the 3rd inst. Add to these attractions an afternoon "visit to places of interest in Edinburgh," and it appears likely that the Society's visit to "Auld Reekie" will be pleasantly remembered for a long time to come. This, be it noted, is the first Conference held in Scotland.

It is 150 years ago this month since Dr. Arne's "Tempest" music was first performed. The actual date was January 31, 1746. The *General Advertiser* of that day announced: "Drury Lane. Never Acted there before. By His Majesty's Company of Comedians. At the Theatre Royal, Drury Lane, this Day will be presented a Play, call'd The Tempest, as written by Shakespeare . . . with the original Decorations, particularly the Grand Masque, new set to Musick by Mr. Arne. The Part of Ariel (with the proper Songs) by Mrs. Clive." Happy Kitty Clive to be the original singer of that delightful song "Where the bee sucks!"—a song which is not only typically English in character, but which retains all the freshness and charm of perennial youth, although it is 150 years old. "Where the bee sucks" is in itself sufficient to place its composer upon the roll of fame; but when to this can be added "Rule, Britannia," the name of Arne is destined to last as long as the British nation. Meanwhile, "Many happy returns of the day" to "Where the bee sucks" on its 150th birthday.

WE have read with pleasure a thoughtful and acute article on "The Popular Song" in a recent issue of the *National Observer*, in which the writer comments with effective illustrations on the decline of disinterested patriotism as manifested in the ditties of the music hall. Songs like "We don't want to fight" and "Tommy Atkins" are the exceptions. "What has been the most widely whistled ditty of the past few months? 'Her golden hair was hanging down her back,' in which fun is made of a country maiden's contamination by town influences." It is worthy of

notice that M. Daudet, when he was paying us a visit, expressed his disgust at what he called this "tawdry Pæan of bourgeois Don Juans." The writer points out, with justice, that the popular song, whatever its literary and ethical shortcomings, generally embodies a catching tune. "Much as one may detest the words of 'Her golden hair was hanging down her back,' one finds oneself humming the tune in an unguarded moment. Let it be conceded, too, that in most cases the popular song has some turn or suspicion of humour or feeling, and has at the least a quaintness or a comicality allied to its vulgarity. There is usually an idea of some sort—occasionally there is pathos of some kind or degree—in the songs which Mr. Chevalier (who has also been indulging in autobiography) submits to the notice of the public. Still, taking them as they are in the bulk, the ditties which now commend themselves to the mass of English people are not on a very high plane of art or fun or sentiment. Better 'Cheer, boys, cheer,' after all, than the latest brilliances of the variety theatres."

THIS is the jubilee year of the production of Mendelssohn's oratorio of "Elijah," which was first performed at the Birmingham Musical Festival of 1846. In commemoration of this event, Messrs. Novello, Ewer and Co. will issue in the spring "The History of Mendelssohn's 'Elijah,'" a work upon which the author, Mr. F. G. Edwards, has been engaged for some time past. The book will contain much fresh information from original sources, upon the libretto, composition, and production of Mendelssohn's great Oratorio. Many interesting letters from the composer to his friends Klingemann, Schubring, Bartholomew, and others will be made public for the first time. A hitherto unpublished portrait of Mendelssohn, portraits of Bartholomew and Staudigl, and other illustrations will be included in the volume, which will also contain the *fac-simile* of a long letter (in English) from Mendelssohn to Bartholomew, his English translator. Sir George Grove has kindly promised to contribute an "Introduction."

#### PIANO-FORTE.

It's bold, and yet I dare to say—  
Although an ignoramus—  
One little word to those who play,  
The gentlemen so famous.

The title of these lines will do  
As text. Observe *piano*  
Is first and most important too;  
It is not *forte*, ah, no!

"Piano," too, is used alone  
In common conversation,  
So I believe, by our own,  
Or any other nation.

More generous than all of us,  
Performers have endeavoured  
To compensate poor *forte*, thus  
From proud *piano* severed.

O pianists, you've striven to  
Revive the part neglected,  
So much that poor *piano* you  
Have utterly rejected!

At times, no doubt, when great fatigue  
Diminishes your powers,  
You play some quiet piece by Grieg  
We'd listen to for hours.

To your great skill, of course, I bow,  
Yet pardon my suggesting  
You've done enough for *forte* now—  
Try longer spells of resting.

You must not think that when you play  
We want to sleep—mere dozers—  
Some others have a word to say,  
I mean the poor composers.

Composers, not disturbers, see;  
That is not much your sort, eh?  
Still, when they write a little "p"  
It cannot stand for *forte*.

#### FACTS, RUMOURS, AND REMARKS.

MR. WHATELY W. INGALL has published another letter on the subject of local orchestras, and, in it, refers to some adverse criticisms of the plan suggested in his first communication—criticism proceeding from me, and appearing in the columns of THE MUSICAL TIMES. On this matter, I have only to say now that, after further consideration with a desire to recognise whatever in Mr. Ingall's plan is reasonable and practical, I am, like the man who was convinced against his will, precisely of the same opinion still. As to the object in view, there is no difference between us. We both desire the creation of local orchestras, and part company only on the question of ways and means. Mr. Ingall would support orchestras out of the rates, I contend that the idea is, at present, impracticable, and efforts to realise it a waste of force.

MR. INGALL marshals various opinions which he takes to be in support of his plan, mentioning, first, a favourable communication from "a distinguished and world-renowned conductor." But, inasmuch as neither the name of this authority nor his words are given, the value of the testimony cannot be appraised. Mr. Manns is quoted as saying that every town ought to have a permanent orchestra, and as believing that, "in the course of time," this will be an accomplished fact. So we all hope and believe. Sir Joseph Barnby is of one mind with Mr. Manns. So are we all of one mind. But the main point at issue is untouched by these gentlemen. Mr. Ingall should have given us their opinion as to the practicability of an orchestral rate.

AND such a rate! I wonder if even Mr. Ingall, worthy and well-intentioned citizen as I am sure he is, would have courage enough to stand up before a meeting of householders and propose, (1) the building of a suitable concert-hall; (2) the engagement of a permanent orchestra of recognised ability, and numbering not less than fifty performers; (3) the employment of a really capable conductor? These, however, are what Mr. Ingall styles his "fundamentals." Has he counted the cost of them? Has he enquired how many thousands of pounds would be necessary for purchasing land in a big town and in a convenient position; for erecting a concert-hall, which, of course, must be a large one; for the salaries of fifty able artists and an accomplished conductor; for the thousand-and-one outgoings inseparable from carrying on such an enterprise? Has he also chosen a typical borough, and estimated how much in the pound would have to be exacted from ratepayers to meet the cost of his scheme? Apparently he has not done so, as the figures are not put before us.

SAYS Mr. Ingall: "If the public wish their minds fed by ecstatic and enduring music, assuredly they must pay for it." No doubt, but is the converse true—namely, that those who do not wish to be so nourished should not be called upon to pay? Mr. Ingall thinks not, and would send the demand note round to all alike.

MR. INGALL, I am glad to see, faces the question as to where sufficient orchestral performers "of recognised ability" are to be found. He has been in correspondence with various London music schools, and discovered that there are, in the four principal ones, 956 orchestral pupils, with an average of four years' instruction. These, he calculates, would form nineteen orchestras, "of recognised ability," to start with.

HERE also I must ask a question or two. Has Mr. Ingall troubled to enquire how many of his 956 orchestral students are amateurs; and how many of them possess, or bid fair to possess, the requisite skill for orchestral work? But, most of all, does he know how large a majority study the violin and violoncello? How many viola and double-bass players are in the 956; how many oboists, clarinetists, trombonists, and so on? He does know, it seems, in a general way, for Mr. Hilton Carter has told him that the pupils preferring strings "greatly predominate," by which I suppose is meant predominate greatly in excess of the proper proportion. Mr. Ingall hopes, however, that this difficulty could be got over.

FOR the reasons pointed out above, I must still regard Mr. Ingall's scheme as unpractical and delusive. Much, very much, will have to be done before it can be brought within the region of the possible—before the average British ratepayer will tax himself to provide public concerts, and our Schools equip the orchestras, if voted, with able performers and conductors. "Hasten slowly" is an excellent proverb; so is "More haste, less speed."

ONE of our Western cities boasts a remarkable professor of singing, who is also a pianoforte tuner and polisher. This gentleman prepares pupils for the R.A.M. and T.C.L. examinations, guaranteeing that everyone will pass within six months. He does something else also, but that must be described in his own words: "As there are many gentlemen using their voices bass for tenor, or *vice versa*; Ladies contralto for soprano, or *vice versa*, which causes a straining to the chest, and thereby losing the beauty of the voice, Professor — will prove and give the right compass for the voice, and tell how to use it, for the fee of 2s. 6d. The same will be charged to prove to any one whether they will make professional pianoforte or violin players." Truly knowledge is cheap, and the English language difficult!

FROM the North comes information that, at a certain performance of the "Hymn of Praise," "the band did really able work, working up from the *Allegro*, which gives such colour to the Hymn as a whole, to the *Allegretto agitato* of delighted unison, that finds vent in the *religioso* movement preceding the first chorus!"

WITH reference to a statement quoted in last month's MUSICAL TIMES to the effect that Arthur, Duke of Wellington, did not know one tune from

another, a correspondent sends an extract from the *Illustrated London News* of 1852, in which it is said, "The Duke, like his father (Earl of Mornington), had a great love for music," &c. I cannot, at the moment, refer to a precise authority on the question, but it will, I think, be found, by those who search, that the Iron Duke was a director of the Antient Concerts, and took his turn on duty, it being the privilege of such "noble patrons" actively to manage the performances in rotation.

THE *Churchwoman* of November 11 contained a singular letter from the Rev. F. W. Davis, of Blairgowrie, N.B. It appears that the musical reviewer attached to the journal in question, when noticing a Harvest Anthem composed by Mr. Davis, pointed out that he had used certain words to which music had already been set by Sir John Stainer. The reverend gentleman was not a whit abashed by the reviewer's observations, though he professed to be greatly amazed. Says he, cheerily: "I made choice of the words 'Ye shall dwell,' &c., simply because Sir J. Stainer had chosen them before me. I approved his selection, but believed I could give them a more melodious treatment than he, and the result has been that many people prefer my composition to his because I have succeeded in doing so, and because it is 'quite unpretentious' and easier for most choirs to sing. Some reviewers have made a comparison between the two compositions, and expressed a preference for mine, and quite rightly."

MR. DAVIS should be happy in so far as satisfaction with his own music, helped by a sense of superiority to others, can make him so. As yet, however, he has not rivalled the Yorkshireman who, some years since, submitted to Messrs. Novello, Ewer and Co. a new "Messiah," pleading that the public would like a change from Handel's music to his own. The Yorkshireman is at present an easy first.

MR. JOHN H. GREENE, honorary secretary of the Leeds Philharmonic Society, writes:—

In the December number of *The Minstrel* there appears an advertisement presumably from the officials of this Society, stating that a Conductor is wanted, and asking for testimonials to be sent to the Hon. Secs.

The advertisement has not been officially sent by the Leeds Philharmonic Society, and I have written for an explanation to the Editor of the paper, but have received no reply.

I regret to say that I have received applications from various quarters, and gentlemen have been subjected to much trouble in the matter quite needlessly, as we have no vacancy.

HAS anything happened—which Heaven forefend—to Dr. J. F. Bridge? I see, in the *Pall Mall Gazette*, that Dr. Martin is now organist of Westminster Abbey.

HERE is, *in excelsis*, an illustration of the old Puritan spirit. Even Mr. C. H. Spurgeon sanctioned the dance, provided partners were of the same sex; but I am informed that a certain pre-eminently pious journal issued in the metropolis lately refused an advertisement because the mere word "dance" appeared in it. I don't understand this sort of witness against the world, the flesh, and the devil, but I can



respect the earnestness which sacrifices profit to principle. So disinterested a feeling should be prized in proportion to its rarity in the religious world.

IN October last a certain artist desired to make an arrangement with the Paris edition of the *New York Herald*, to the end that her doings in America might promptly and fully be made known in Europe. The Paris editor not only declined, but published the singer's letter, with some comments of his own. He should not have done so, and he would not have done so had he reflected that the development of women has extended even to the defence one of another. "A Woman" promptly felt it her duty, "as a woman," to resent the editorial "insult." She told the editor he was personally a coward, and that his paper did not circulate beyond its few advertisers. Will it be believed that the incorrigible man published this letter also?

LATEST definition of Paderewski: "A lemon-haired wizard who plays us into a hypnotic trance." Future definition of music: "The consequence and cause of nervous disorders."

I READ in a Transatlantic journal about "the severance of relations between Mr. Anton Seidl and the Seidl Society." Heavens! No wonder the American people want to fight somebody for the sake of distraction.

OVERHEARD in a New York street car:—*Average Young Man* (to neighbour). "Everything they say about Paderewski is true. He's a perfect genius. Why, he played fourteen pieces and did not once look at the programme. Yet he played straight ahead and never once forgot what piece was to come next. I tell you the man who can do that is a dandy."

I AM sorry to hear that Madame Bauermeister has been robbed, in a New York hotel, of a gold watch and diamond ring. Madame Bauermeister not being exactly a *prima donna* (though cleverer than most) I quite believe the statement.

SCENE: the Lyceum Theatre, after performance of "Dido and Æneas." *Modern Young Man*: "I shall have to go and see the 'Mikado' to-night, to take the taste out of my mouth."

SCENE: the ticket office, Royal Albert Hall, just before performance of Parry's Ode and Haydn's "Creation." *Archaic Young Man to Clerk*: "How long will this new thing take?" *Clerk*: "About an hour." *Archaic Young Man*: "Thanks; we will come back in an hour's time."

THE Chicago *Indicator* really must not. It copies from an English journal a very silly concert notice (which that paper itself reproduced from a provincial sheet as a warning) and heads it "A Sample English Criticism." A sample, according to Webster, is "a part of anything presented for inspection, or intended to be shown, as evidence of the quality of the whole." The *Indicator* must see that, had this particular criticism been a sample, it would not have been reproduced in England as something to wonder or laugh at. We British critics really are not, as a body, capable

of saying about a violinist: "Combined with an almost faultless style of double-stopping, she is able to reach great elevation, even on the back strings."

NOTICE of a "grand popular (Sunday) concert" in a New York music hall attracted thither a bejewelled person, who, looking over his programme, was heard to mutter: "Well, this is a good graft to spring on a man that's paid good money to get in. Who the — was Beet-hoven anyhow?" Was he a sample American, O *Indicator*?

THE Berlin conductor, Weingartner, has, it appears, been criticising his brethren of the *bâton*, some of whom he describes as "*tempo rubato* conductors." The personal vanity of these brethren is such that "they are not content to execute a work as the composer intended, but wish to show the public what they could have made of it had they been in the composer's place. The conductor's desire for applause is placed higher than the genius of the composer." Thus Mr. Weingartner, and he ought to know.

JOSEPH BENNETT.

#### ROYAL CHORAL SOCIETY.

IT is not too much to say that the performance of Sir Arthur Sullivan's dramatic cantata "The Golden Legend," by the Royal Choral Society, at the Albert Hall, is one of the most pleasurable anticipated Concerts of the annual series given by this fine body of vocalists. This, at least, would seem to be the just inference to be drawn from the huge audience which is wont to assemble in the capacious building whenever the work is presented, and which listened with every sign of appreciation and enjoyment to the interpretation given, on the 12th ult., under the direction of Sir Joseph Barnby. Full justice was done to the fine music on this occasion. Madame Albani sang *Elsa's* solos with delightful sympathy and purity of expression, Miss Clara Butt has never been heard to greater advantage than in her rendering of the part of *Ursula*, Mr. Lloyd Chandos used his pleasant voice with excellent effect in the solos of *The Prince*, and Mr. Henschel gave his usual effective reading of the part of *Lucifer*. A very fine interpretation was given of the choral numbers by the choir. A repetition of the beautiful "Evening Hymn" was as usual insisted upon, although Sir Joseph endeavoured to escape doing so, and the massive climax at the end of the third scene, and other dramatic passages, were sung with keen appreciation of the requirements of the music and remarkable vigour and power.

#### LONDON SYMPHONY CONCERTS.

THE third Concert, on November 28, began with the earliest written of the four Overtures to "Fidelio"—that played at the first performance of the opera in November, 1805, and since erroneously known as "Leonora, No. 2." In view of the high educational value of Mr. Henschel's scheme this season it is a pity that this Overture and its amended and amplified version, the glorious "No. 3," were not both heard at the same Concert. No such instructive comparison as may be made between these two masterpieces is to be found elsewhere. The Symphony was the "Eroica." Its performance showed conscientiousness, but lacked the "divine spark." We have a suspicion that at times Mr. Henschel checks rather than elicits expression from his men. When he sings or accompanies no one is more sympathetic. Should an orchestra be less demonstrative in expressing feeling than a singer or an accompanist? If so, why? The remaining Beethoven pieces were the Romance in G for violin, the solo part in which was admirably played by Miss Marie Motto, a young artist, whose obvious talent and excellent training should lead her rapidly to the front, and the scena "Ah, Perfido,"

which was sung by Madame Lilian Tree with fair success. The last number on the programme consisted of the Prelude and "Liebestod" from "Tristan."

At the fourth Concert, held on the 5th ult., the Beethoven numbers were the Symphony in B flat, the "Leonora" Overture, the Concerto in G for pianoforte, and the Violin Romance in F. In the absence of Miss Frida Scotta, who was to have played the last-named piece, Miss Irma Sethe undertook it, and discharged the pleasant duty so well as to materially strengthen the good opinion already formed of her gifts and acquirements. The soloist in the Concerto was Madame Haas, who played with refinement, but also without awakening the least enthusiasm. The Prelude to Act III. of "Die Meistersinger" and Berlioz's arrangement of the "Rakoczy" March completed the programme.

Beethoven's "Missa Solemnis" was given at an extra Concert, on the 17th ult., the 125th anniversary of the master's birthday. The choice of this mighty work for such an occasion was thoroughly appropriate, for if Beethoven's highest aim is to be found anywhere it is here. He spent more than three years over the work, threw himself into it heart and soul, and wrote it when his style had ripened itself into what is known as his "third manner"—the period which saw the birth of such masterpieces as the last three Pianoforte Sonatas, the Choral Symphony, and the "Post-humous" Quartet, and which reveals the master striving—often with success, sometimes without it—to express thoughts and feelings not only far above and beyond any that had yet been attempted in music, but beyond the power of music in its present state to express at all. However great the achievements of a man of genius, one knows of course that his ideals must be infinitely higher still—this is a psychological law—but it is seldom given to us to witness the conflict between intention and realisation as we are able to observe it in several of the sublimest works of Beethoven's third period. For this reason those works will always possess an attraction for the few that the magnificent success of his earlier works can scarcely hope to rival. They propound problems that yet await solution and which may well occupy musicians for generations yet to come. To descend to actualities, we have nothing but praise for the performance of the Mass given by Mr. Henschel and his loyal forces, vocal and instrumental. Enthusiasm was in the air, inspired, no doubt, by the occasion, no less than by the work, and the vocal difficulties were, in consequence, attacked with a heroic disregard of physical consequences that approached sublimity. The soloists, Miss Fillunger and Miss Agnes Janson, Messrs. Hirwen Jones and Ffrangon-Davies, sang as we have rarely heard them sing before, and the choir covered itself with glory. A word of praise should be said for Mr. Hollander's performance of the exquisite, but difficult, violin solo in the lovely Benedictus. As for Mr. Henschel, he has our warmest thanks,

#### MOTTL CONCERTS.

THE second and last of Mr. Schulz-Curtius's so-called "Wagner Concerts," which took place on November 26, at Queen's Hall, was marked by quite exceptionally fine performances of Beethoven's "Eroica" Symphony and Gluck's "Iphigenia in Aulis" Overture. Apart from the singular clearness which distinguishes all orchestral performances given under Herr Mottl, and enables every detail of the most complex score to be heard with ease, his readings of the two masterpieces in question on this occasion must be placed among the very finest ever given in a London concert-room. The Overture was so dramatically played that to some it may even have seemed that Herr Mottl exaggerated the characteristic expression of the various themes; on others (we were among them) the power and beauty of the work impressed themselves as they had never done before, and Wagner's enthusiasm for this Overture and his interpretation of its dramatic meaning were seen to be perfectly natural and obvious. Similar insight was revealed in the rendering of the "Eroica," of which the constantly changing emotional phases—among the most subtle and poignant to be found in the whole range of art—were brought out with a sureness of touch, an alertness, an infinitude of

resource, that no verbal description could do justice to. Herr Mottl's reading of the "Eroica" went farther to establish his claims to the respect of English connoisseurs than anything he has yet done. Between the Overture and Symphony was placed an arrangement for string orchestra, by J. Hellmesberger, of Bach's Sonata in E minor, originally for violin solo. It was admirably phrased, and sounded well enough; but transcriptions of this kind are entirely out of place at a high-class Concert. The second part of the programme was occupied by a selection from "Tristan," in which Frau Ida Daxat made a very successful first "appearance in England" as *Isolde*, and the music of *Tristan* and *Brangane* was artistically sung by Mr. Hedmond and Miss Esther Palliser.

#### QUEEN'S HALL CHOIR.

THE Queen's Hall Choir, with a performance on the 11th ult. of the unjustly neglected "Samson," added to the reputation gained at the preceding Concert under the direction of Mr. Randegger. Those noble choruses "Awake, the trumpet's lofty sound," "Then round about the starry throne," and "Fixed in his everlasting seat," could not have been sung with more solidity, purpose, or the species of vigour that is dramatic without being theatrical. Under such circumstances the revival of this moving example of Handel's genius was exceedingly welcome. Miss Alice Esty was successful as the soprano soloist, Miss Dews sang with the requisite feeling "Return, O God of Hosts," Mr. Ben Davies gave touching expression to the resignation of the blind hero, Mr. Watkin Mills delivered with splendid effect "Honour and arms," and other parts were taken by Messrs. Reginald Brophy and W. A. Peterkin. The orchestra was admirable throughout.

#### CRYSTAL PALACE CONCERTS.

THE programme of the Concert of November 30 contained no novelty, but all three soloists—two instrumental and one vocal—were new to the Sydenham audience. Miss Ethel Barns, a young violinist who has made remarkable progress in the course of the last year, scored an emphatic success by her vigorous and intelligent rendering of the solo in Max Bruch's Third Concerto. Herr Reisenauer displayed great vigour, dexterity, and endurance in Liszt's Pianoforte Concerto in A (No. 2), and Miss Fanny de Boufflers made a creditable *début* in "Elizabeth's Greeting," though her rendering of the "divisions" in "With verdure clad" admitted of considerable improvement. The orchestra distinguished itself greatly in three instrumental numbers from Berlioz's "Faust"—"The Hungarian March," "Ballet of Sylphs," and "Dance of Will o' the Wisp"—and Schumann's B flat Symphony.

On the 7th ult. special prominence was given to choral music, Brahms's noble "Schicksalslied," Goetz's graceful "Nœnia," and the chorus from Bach's Church cantata "Gottlob, nun geht das Jahr zu Ende," serving to illustrate the efficiency of the Crystal Palace Choir. Mr. W. W. Hedgcock played the lively first movement from Handel's Organ Concerto in F with considerable neatness, and Madame Roger-Miclos earned a double recall for her vigorous and brilliant rendering of the solo in Saint-Saëns's G minor Concerto, a work by turns dignified, romantic, graceful, and vulgar. She also contributed minor solos by Schubert and Liszt with success, and the programme was completed by the immortal "Unfinished" Symphony of Schubert, and a group of characteristic pieces from Sir Alexander Mackenzie's set, entitled "From the North," originally written for violin and pianoforte, but now presented in an orchestral version.

In commemoration of the one hundred and twenty-fifth anniversary of Beethoven's birth, a representative programme of that composer's works was most successfully carried out on the 14th ult. The excellence of Mr. Manns's renderings of the "Eroica" Symphony, the "Leonora" (No. 3) and the "Prometheus" Overtures is too familiar to call for comment; but a word of especial praise is due to M. Alexander Siloti, the Russian pianist, for his admirably

artistic interpretation of the solo in the E flat Pianoforte Concerto. Fräulein Fillunger sang the scena "Ah, Perfido!" and two *Lieder* in her earnest, unaffected, and expressive style.

#### MONDAY AND SATURDAY POPULAR CONCERTS.

THE first of these performances which it is our duty to notice in this issue is that of November 25. Mr. Piatti, who has been too long away from us owing to ill-health, has returned in full vigour, and was, of course, received with a measure of applause which must have convinced him of the esteem, we might almost say affection, in which this incomparable Italian artist is held by his English admirers. That he retains his executive powers in full was shown in the lovely Quartet of Mendelssohn in E minor (Op. 44, No. 2), admirably led by Miss Wietrowetz. The veteran violoncellist was heard as a soloist in a transcription of the third of a set of Six Sonatas for violin by Haydn, very little known, and not even mentioned by Fétis in his voluminous catalogue of the master's works. Beethoven's Sonata in B flat (Op. 22), nicely played by Miss Clotilde Kleeberg, and Brahms's concise and genial Pianoforte and Violin Sonata completed the instrumental portion of the programme, and the vocalist, Miss Margaret Petersen, a new-comer, made a very favourable impression.

On the following Saturday Mr. Piatti was again heartily greeted, and a very beautiful performance was given of Schubert's "Hungarian" Quartet in A minor (Op. 29). An interesting feature of the programme was Rubinstein's early and genial Pianoforte Trio in G minor, in which Herr Rosenthal took the keyboard part and, of course, easily carried off the honours, as the composer wrote most lovingly and powerfully for his own instrument. Adopting the plan which used to prevail at the late Mr. John Ella's Musical Union performances, the pianoforte solos were placed last in the programme, and included Liszt's favourite transcription of Bach's Organ Prelude and Fugue in A minor, a Nocturne of Chopin, and last, but not least, a Rhapsody of Liszt. This was delivered with astounding vigour; but the word difficulty has no meaning for Herr Rosenthal, and yet he plays without exaggeration—that is to say, with self-restraint. Great praise is due to Miss Petersen for her rendering of songs by Schumann, Schytte, and two, in the original Swedish, by Kjerulf.

Very few words are needed concerning the Concert of Monday, the 2nd ult., but praise is due to Miss Agnes Zimmermann for giving Weber's Sonata in C (No. 1), for this characteristic work is not frequently heard, and she interpreted it with the utmost taste and expression. The concerted pieces were Haydn's Quartet in G (Op. 77, No. 1) and Brahms's beautiful and reflective Sonata in G for pianoforte and violin, the violinist being Miss Wietrowetz. Mr. Piatti was as impressive as ever in Max Bruch's "Kol Nidrei." Miss Mary Thomas, a pupil of Mr. W. Shakespeare, may be heartily welcomed to the ranks of high-class concert vocalists. She rendered songs by Brahms and Gounod with much charm.

The Concert of the following Saturday afternoon may be even more briefly dismissed. The concerted works were Mendelssohn's genial Quartet in E flat (Op. 12) and Beethoven's even brighter Sonata in G (Op. 30, No. 3), the leader being again Miss Wietrowetz and the pianist Miss Adelina de Lara, who gave as her solos two dainty little pieces by Paderewski and Stojowski, which she played with all needful delicacy. Madame Alice Gomez was irreproachable in songs by Franz and Goring Thomas, and Mr. Piatti repeated his clever and artistic arrangement of Haydn's Sonata in C, originally written for violin with figured bass.

It would seem that not only new pianists of marvellous powers but new concert-room vocalists are coming to London in battalions. At the Concert of Monday, the 9th ult., Miss Boye, whose name we do not remember to have heard before, displayed a well trained mezzo-soprano voice in airs by Handel, Schubert, Brahms, and Grieg. The concerted works were Schumann's Quartet in A minor (Op. 41, No. 1) and Schubert's Pianoforte Trio in B flat (Op. 99), neither of which needs a word of criticism. Mr. Arbos played with infinite spirit Bach's Prelude and Fugue

in G minor for violin alone, and Mr. Reisenauer, the pianist of the evening, gave pianoforte solos by Schubert with, perhaps, exuberant brilliancy.

The scheme of Saturday, the 14th ult., was mainly devoted to Beethoven, whose music is much in evidence at present. It included the favourite Quintet in C (Op. 29) and the rarely-played and not particularly interesting Sonata in D for pianoforte and violoncello (Op. 102, No. 2). Mr. Arbos, who was an admirable leader, gave as his solo Wieniawski's *Légende* for violin, and Mr. Reisenauer displayed marvellous execution, though perhaps little Schumannesque feeling, in the "Carnaval." Madame Kate Lee sang with fine expression Schubert's song "The young Nun," and other *Lieder* by Brahms.

The last Concert we can mention for the present is that of Monday, the 16th ult., when the programme was again mainly devoted to Beethoven, the works given being two masterpieces, the Quartet in F (Op. 59, No. 1) and the "Waldstein" Sonata in C (Op. 53), the latter being played with fiery force by Mr. Reisenauer. The genial Pianoforte Trio in G (Op. 1, No. 2) was also played, M. Johannes Wolff being an excellent leader, though he did not play any solos. Mr. Plunket Greene, the vocalist of the evening, selected three old German *Minnelieder* of the sixteenth century and an interesting old Scotch ballad, "The twa sisters o' Binnorie."

#### ROYAL ARTILLERY BAND CONCERTS.

THE perfect understanding between Cavaliere L. Zavertal and his efficient force was abundantly manifested at Queen's Hall on November 29, when Beethoven's "Leonora" (No. 3) Overture and C minor Symphony formed the first part. Of these works London musical amateurs have of late been treated to several exceedingly good performances, so that the Royal Artillery band exhibited courage in thus challenging comparisons. The issue was highly satisfactory. The most dramatic of operatic preludes was played with all the necessary impulse, and every point in the glorious "No. 5" received such attention that it was difficult to say whether the rendering of the delicious *Andante* or of the magnificent *Finale* earned the most approval. The second half of the Concert consisted of a Capriccio Brillante, "Jota Aragonesa," by Glinka; the tasteful "Brautgesang," from Jensen's "Hochzeitsmusik"; the Gavotte from "Mignon," the Prelude to "Lohengrin," and Mr. Edward German's well-constructed Overture to "Richard III.," each given with capital effect.

Beethoven was also conspicuous at the Concert on the 13th ult., the example of the Bonn master on this occasion being the First Symphony. Scrupulous care and watchfulness by all concerned again resulted in a pronounced success—indeed, this initial work in a matchless series has rarely been interpreted with nicer regard for detail. Specially excellent, too, was the rendering of the Overture to "Hänsel und Gretel," of Berlioz's arrangement of Weber's "L'Invitation à la Valse," and of the Prelude to Massenet's "Hérodiade," the latter repeated by general desire. A pleasant introduction was the able conductor's "Rococo, à la Gavotte," a piquant piece of an old-world type that deserved the applause it obtained. The selection further comprised the Overture to "Der Freischütz," the March from Delibes's "Sylvia" Suite, and the No. 5 "Spanische Tänze" of Moszkowski. The attendance at both Concerts was large and fashionable.

#### AMATEUR ORCHESTRAL SOCIETIES' CONCERTS.

THAT admirable Association, the Stock Exchange Orchestral and Choral Society, gave its first Subscription Concert for the present season, at the Queen's Hall, on the 3rd ult., under Mr. George Kitchin. Very highly commendable performances were secured of Mendelssohn's Overture, "Calm Sea and Prosperous Voyage"; Haydn's Symphony in D (No. 10 of Messrs. Breitkopf and Härtel's edition), a characteristically genial work though very rarely played in this country; and a new "Petite Suite pour Orchestre," by Mr. Richard H. Walthew. It is difficult



to understand why such a talented young English composer should use French phraseology in describing his works. It is an affectation that should be discountenanced; but the merits of this five-movement Suite must be freely allowed. Though not ambitious, the music is fresh and tuneful, and the orchestration shows the hand of a skilled musician. The male-voice choir sang glee and part-songs in excellent style; Mrs. Douglas Scott and Miss Emily Shinner played in the most admirable manner Spohr's Concertante in B minor for two violins (Op. 88), and Madame Marian McKenzie, although an apology was made for her on the ground that she was suffering from neuralgia, sang in her best manner airs by Saint-Saëns, Carl Bohm, and Chaminade.

On the following evening the same platform was occupied by the Royal Amateur Orchestral Society, which came into prominence now more than twenty years ago, when its meetings were held in the Albert Hall. Mr. George Mount still continues to direct it, and conscientious performances were given at this Concert of Sterndale Bennett's lovely Overture "The Naiads," Mozart's "Jupiter" Symphony, and especially of a selection from Verdi's tuneful opera "Un Ballo in Maschera." The performance of Mr. E. German's new Suite in D minor was unavoidably postponed, but the work will be given at the second Concert, on February 12 next. Mr. Fritz Masbach played pianoforte solos, and Miss Giulia Ravogli was of course unexceptionable in rather hackneyed solos from "Lucrezia Borgia" and "La Favorita."

The Westminster Orchestral Society happily continues to flourish, and gave its first Concert for the current season at the Westminster Town Hall, on the 11th ult. Mr. Stewart Macpherson's steadily improving forces gave Mozart's rarely played Overture to "Cosi fan tutti," the same composer's Pianoforte Concerto in D minor (admirably played by Miss Dora Bright, with *cadenzas* by the executant), and Beethoven's "Eroica" Symphony in a way that reflected much credit on the executive members of the Society. The first part was made up entirely of Mozart's music, and included the concert aria "Mentre ti lascio," an outcome of the master's early years, and on the present occasion contributed by Mr. Arthur Walenn; and "Batti, batti," which was sung by Miss Lindsay Currie.

#### MR. WILLIAM NICHOLL'S VOCAL RECITAL.

"Songs of the North" was the title of a programme of Scottish airs that, on the 9th ult., in the Queen's (Small) Hall, had the merit of being, for the most part, unfamiliar to the audience. Patrons of the Concerts that take place in the metropolis on St. Andrew's Day have some cause for complaint that, as a rule, the same songs are annually offered, and that a few of them are not really Scotch. Mr. William Nicholl effectively demonstrated that there are many charming songs of which Southerners have scarcely heard the melodies, much less the words. Accompanying himself on the pianoforte he sang with the truest sentiment the pathetic air "Culloden Muir," "Ca' the yowes to the knowes," and similar pieces, to which, as a telling contrast, he offered the joyous "Jinglin' Johnnie," "Bessie Bell and Mary Gray," and like humorous effusions. He entered into the spirit of each with the fullest success, showing that he was as much master of the gay as of the grave. Mr. Nicholl was assisted by Mrs. Helen Trust, who sang several airs, both homely and romantic, with unerring taste and judgment.

#### PIANOFORTE AND VIOLIN RECITALS.

The very busy autumn season which is now finished has been especially noteworthy for the number of Pianoforte Recitals by executants of the highest calibre. We can only note in the most succinct manner what has been done during the last few weeks. The first performance that calls for mention was that of Mr. August Stradal, at the Steinway Hall, on November 26, the programme of which consisted of compositions and transcriptions by Liszt, the pianist's former master. The original pieces included "Les Funérailles," the Fifth Rhapsody, and "St. Francis walking on the waves"; and the arrangements, four of

Schubert's songs and three studies on themes by Paganini. All these were interpreted with a measure of conscientiousness worthy of that earnest Liszt disciple, the late Walter Bache.

Two Pianoforte Recitals were given by Madame Burmeister Petersen, in the same hall, on November 27 and the 4th ult. In the first programme were Schumann's "Carnaval" and various pieces by Chopin, Rubinstein, and Liszt; and in the second Beethoven's Sonata in D minor (Op. 31, No. 2), pieces by Chopin, Raff, Scarlatti, and Liszt, and some of those transcriptions which pianists evidently think are acceptable at present, such as Bach-Tausig, Schubert-Liszt, and Weber-Kullak. Madame Petersen, who is pianist to the Duke of Saxe-Coburg and Gotha, has fine *technique* and may be described as an excellent *virtuoso*.

That admirable violinist, Miss Irma Sethe, gave her second Violin Recital, in St. James's Hall, on November 29, being assisted by Mr. Reisenauer. An excellent *ensemble* was secured in Beethoven's Sonata in F for pianoforte and violin (Op. 24) and Grieg's in the same key (Op. 8). Miss Sethe strongly reminded us of her master, Mr. Ysaÿe, by the breadth of her phrasing and strong emotional feeling in pieces by Bach, Ries, and Brahms. She must certainly take rank among the foremost of lady violinists. Mr. Reisenauer gave several pianoforte solos by antiquarian and modern composers with brilliancy, and Mr. Arthur Walenn was commendable in Schubert's Song "Der Wanderer." The third Recital took place on Friday, the 6th ult., the most interesting feature of the programme being a Sonata for violin and pianoforte by the French composer, César Franck. This work, like most of those from the same source, shows more cleverness than inspiration, but it was played in the most effective manner by Miss Sethe and Mr. Reisenauer. Concerning the solos offered by both artists nothing need be said. Enough that both have justifiably established themselves in the favour of the London musical public.

Under the heading of Recitals may come the last Concert this autumn season of Mr. Sarasate and Madame Berthe Goldschmidt, on the 2nd ult., in St. James's Hall. The two artists were heard together in Brahms's first Sonata for pianoforte and violin in G (Op. 78), a beautiful though sombre and reflective work, and in Beethoven's ever welcome "Kreutzer" Sonata. Solos for both instruments by Raff, Chopin, Liszt, and Mr. Sarasate himself completed the scheme, and the huge audience and enthusiastic applause must have convinced Mr. Sarasate and Madame Goldschmidt of the continued esteem in which they are held by amateurs in this metropolis.

The programme of Mr. Alfred Reisenauer's fourth Pianoforte Recital, at St. James's Hall, on the 3rd ult., commenced with some, comparatively speaking, small pieces by Handel and Scarlatti, and concluded with other minor pieces by Weber, Chopin, and Liszt. But between these were placed Beethoven's Variations in C minor and Schubert's favourite "Wanderer" Fantasia (Op. 15). Throughout Mr. Reisenauer played with the utmost brilliancy, and his fondness for what might be termed violent contrasts between *fortissimo* and *pianissimo* was especially noticeable in Schubert's work, which the composer himself declared he could not interpret properly, but which to pianists of the present day seems mere child's play.

Mr. Rosenthal gave his third and last Pianoforte Recital for the present, at St. James's Hall, on the 9th ult. The principal features in his programme were Chopin's Sonata in B minor (Op. 58), which seems to be steadily growing in favour, and Schubert's "Wanderer" Fantasia, both works being powerfully played, though to all appearance with consummate ease. A number of pieces on a smaller scale were included in the programme, the composers being Bach, Scarlatti, Chopin, Henselt, and Liszt. The pieces by the two last-named composers were loudly encored, and the general demeanour of the audience was such as to show that Mr. Rosenthal has quickly made his mark in this country.

Miss Esperanza Kisch-Schorr gave a second Pianoforte Recital at the Steinway Hall, on the 10th ult. The young artist was not so nervous as on the previous occasion, and played Beethoven's Sonata in F minor (Op. 57) very conscientiously, as she did two characteristic pieces, for the first time in England, by Tschaikowsky. These are called



respectively November and December, and are very pretty and piquant. The B flat minor Sonata of Chopin, with the rendering of the Funeral March according to Rubinstein's ideas, was repeated, and we say again that it is entirely justifiable, though of course differences of opinion may be admitted. Herr Alfred Gallrein played some violin solos.

Mr. Reisenauer's fifth and last Recital for the present took place on the afternoon of the 18th ult., at St. James's Hall, his programme including one of Liszt's transcriptions of Bach's Organ Works, a Passacaglia by Handel, simple but charming movements from a Suite in the "old style" by Mr. Reisenauer himself, a repetition of Beethoven's "Waldstein" Sonata, and pieces by Schubert, Schumann, Chopin, and Liszt, all of which were powerfully played, though, of course, in matters of detail it would be permissible to differ from Mr. Reisenauer's reading.

#### THE MUSICAL GUILD.

THE third Concert of this excellent Society's thirteenth series took place at Kensington Town Hall, on November 26. It is doing no injustice to the other young artists to say that the playing of the clarinet part of Mozart's Quintet in A by Mr. C. Draper was the most prominent feature of its performance, his delicate tone and keen sensibility enabling him to bring out to the full the exquisite grace of the favourite work. Though somewhat rough, the rendering of Brahms's Quintet in F minor (Op. 34) was fairly impressive, notwithstanding that the slightly too rapid tempo adopted precluded the depth of the noble *Andante, un poco Adagio*, from being realised. Nevertheless, praise is due to Miss W. Holiday and Messrs. Sutcliffe, Ackroyd, and Werge for their spirited playing and, more particularly, to Miss Maggie Moore for the courage which carried her through a trying task at a moment when she was suffering from indisposition so severe as to compel the abandonment of the pianoforte solo set down for her. A distinct success was gained by Miss Helen Buckley, a soprano vocalist possessing a fresh, highly-trained voice, and hailing, we believe, from Chicago. Only occasionally do we meet with intonation so delightfully true as that which marked her singing of Massenet's "Il est doux, il est bon."

The most interesting programme of the season was that of the last Concert, on the 10th ult. After Brahms's concise, genial Pianoforte Trio in C minor (Op. 101), played with great finish and refinement by Miss Annie Fry, Miss Isabella Donkersley, and Mr. Paul Ludwig, Mrs. Hutchinson sang two somewhat erratic, though impressive German songs, by Mr. Emanuel Moór, with her usual fervour. Her other solo was Purcell's remarkable air "Mad Bess," in which Mr. J. A. Fuller Maitland accompanied her on his famous harpsichord, a superb instrument by Josephus Kirkman (1798), which is fully described in Mr. Dannreuther's "Ornamentation," Part II. (page 178). This highly interesting and elaborate air, or rather scena, beautifully sung by Mrs. Hutchinson, was so warmly applauded that she had to give an encore, her choice being Purcell's "Fairest Isle," from "King Arthur." The great English composer was further represented, and right worthily, by No. 7 of his Ten Sonatas in four parts for strings and harpsichord, now being edited for the Purcell Society by Professor Stanford, and in course of publication by Messrs. Novello, Ewer and Co. It is a beautiful little work, and, as played by Messrs. Maitland, Bent, Sutcliffe, and Ludwig, it charmed and fascinated the ear and mind as might Mrs. Browning's "melody that floats in a serene air purely." We might continue the quotation and refer to these delightful strains of Purcell's, so old and yet so new, as "Antidotes of medicated music," and wish for more opportunities of enjoying them, especially as a relief during the opera season with its realistic "lyrical dramas." Svendsen's String Octet in A (Op. 3), an interesting but very unequal work, received a spirited and sonorous rendering, Mr. Arthur Bent being the leader. Mr. Howgrave was the pianist, but as we sat in the front row and he seemed to have mistaken the platform of Kensington Town Hall for a certain "largest stage in the world" a little farther West, we were hardly in a position to judge of his performance.

#### BRITISH CHAMBER MUSIC CONCERTS.

MR. ERNEST FOWLES has presented to his numerous patrons an excellent selection of high-class music by British composers, at his second series of Chamber Concerts, the last of which was given on the 20th ult., at the Queen's (Small) Hall. At the penultimate performance, which took place on the 6th ult., were played Miss Agnes Zimmermann's clever Sonata in A minor (Op. 21) for pianoforte and violin, originally produced at Mr. Chappell's Popular Concerts in 1886; "Three Romantic Pieces" for violoncello, with pianoforte accompaniment, by Hamish MacCunn; a vigorous Pianoforte Sonata in A (No. 2), by Dr. Hubert Parry; and a Trio in D minor for pianoforte, violin, and violoncello, by Miss Rosalind F. Ellicott. Justice was done to the merits of these works by Miss Zimmermann, M. Emile Sauret, and Mr. Charles Ould; and variety was forthcoming in some songs sung by Madame Isabel Fasset.

At the last Concert of the season three further additions were made to the list of works brought to a first hearing. These were a String Quartet in C major, in three movements, by G. W. S. Marshall Hall; a Violin and Pianoforte Sonata in A minor, by Alfred Wall; and a Pianoforte Quintet in A, by B. Luard Selby. They are all works of serious aim, though of different degrees of success as regards achievement. We confess to a sense of disappointment with Mr. Hall's Quartet. It opens well with a bright energetic *Vivace*, but the *Largo appassionata* strives at "intense" expression without impressing the listener, and the final *Allegro molto* is fragmentary and unsatisfactory. Mr. Wall's Sonata, which was excellently played by Mr. E. Hopkinson and Mr. E. Fowles, does great credit to the young composer. It displays capabilities sufficiently pronounced to warrant his persevering; it is well written and well sounding music, and when his ideas have grown in depth and individuality, we doubt not that Mr. Wall will produce good work. Mr. Selby's new Quintet is in many respects an important addition to British chamber music, for it charms and interests by its melodic wealth and ingenuity of treatment. It has at least something to say which has not been said in exactly the same way before, and its welcome message is received with pleasure and appreciation. Coming at the end of a long programme wholly consisting of novelties, the work did not perhaps make its full effect; but we are convinced of its fine qualities, and therefore hope for an early chance of renewing its acquaintance. The programme also included Mr. John Francis Barnett's pretty "Home Scenes" for the pianoforte, well played by Mr. E. Fowles, and songs by Gerard F. Cobb and J. Cliffe Forrester.

#### ROYAL ACADEMY OF MUSIC.

SATISFACTORY evidences of the excellent training given to the pupils at the Royal Academy of Music were abundantly forthcoming on the 17th ult., when the students of this Institution gave an Orchestral Concert at the Queen's Hall. An interesting feature of the performance was the production of two orchestral sketches, respectively an *Andante* in E and an *Allegretto con moto* in A, by Miss Llewella Davies, whose previous compositions, it will doubtless be remembered, have attracted favourable notice. The sketches are based upon attractive themes, and their development and the scoring show distinct talent and considerable knowledge of pleasing effects. The inclusion of three Concertos in the programme gave it a somewhat formidable appearance, but the capacities of the executants justified the selection. The example in this form by Max Bruch in G minor (Op. 26) served to advantageously display the remarkable abilities as a violinist of Mr. Aldo Antonietti, a young musician who produces an admirable tone from his instrument and shows an intuitive sympathy with the music he interprets that indicates a genuine artistic temperament. Miss Greenhill played the pianoforte in Beethoven's familiar Concerto in G (Op. 58) with intelligence, and a touch which, although somewhat weak, was crisp and pleasant to hear. Miss Stibbs also rendered with taste and brilliancy the solo portion of Schumann's Concerto *Allergic* (Op. 134), and Saint-Saëns's Concerto in B minor (Op. 61) afforded Miss Edith E. Byford good opportunities to show the skill she has acquired over her

chosen instrument. Pardonable nervousness was doubtless the cause of the persistent *tremolo* which marred the otherwise pleasurable singing of Miss McCulloch, and Miss S. A. Gomersall's fresh and well-trained voice battled bravely and with considerable success with the exacting requirements of "Hear ye, Israel," from the "Elijah." Sir Alexander Mackenzie conducted with his usual watchfulness, and secured some excellent effects from a large orchestra, chiefly composed of students.

The following competitions have taken place during the past month. On the 7th ult. the Sainton Dolby Prize was awarded to Amy Sargent, and the examiners highly commended Sarah A. Gomersall, Clara Williams, and May John. Miss Sargent is a native of London. On the same day the Heathcote Long Prize was awarded to Claude Frederic Pollard (Nottingham).

On the 9th ult. the Bonamy Dobree Prize was awarded to Audrey E. Chapman, and the examiners highly commended Dezzo Kordy and Alfred H. Earnshaw. Miss Chapman is a native of Roehampton.

On the 12th ult. the Rutson Memorial Prizes (for contraltos and basses) were awarded—that for contraltos to Mary A. Howard (commended, Lydia Care and Rose Dafforne); and that for basses to Frederick R. Ranaflow (commended, William Price). Miss Howard is a native of Stroud, Gloucestershire, and Mr. Ranaflow of Kingstown, Ireland.

On the 16th ult. the Robert Cocks Prize was awarded to Lily West. The examiners highly commended Alicia A. Needham, Edith Pratt, and Bessie M. Stibbs. Miss West is a native of London.

On the 19th ult. the Westmorland Scholarship (for vocalists) was awarded to Lilian Coomber; the Lady Jenkinson's Thalberg Scholarship (for pianists) to Claude Frederic Pollard; the Potter Exhibition (for pianists) to Josef C. Holbrook; the Hine Exhibition (for composers) to Harriett Claiborne Dixon. For the last, the examiners commended Elizabeth D. Nicholl.

#### ROYAL COLLEGE OF MUSIC.

At the Chamber Concert given on the 4th ult., Brahms's B flat String Quartet (Op. 67), one of the least popular, though, as regards at least three of its movements, one of the most beautiful of this master's works, was well played by four scholars. Amongst them were two more members of the clever Grimson family—viz., Samuel (violin) and Robert (violinello)—while Thomas Jeavans and Edward Behr completed the quartet. Miss Marguerite Bennett sang Mendelssohn's "Die Liebende schreibt" and Schumann's matchless "Widmung" with a clear, tuneful voice, but in a coldly correct style ill-suited to lyrics of such deep feeling. Misses Mabel Bond, Edith Tebbutt, and Mildred O'Connell were heard to advantage in a lengthy vocal trio, "Die Grazien," by W. de Haan, a tedious effusion in which the "linkèd sweetness long drawn out" is too cloying for words. Mr. William Ackroyd played Moszkowski's Violin Ballade in G with a good deal of passion, while Miss Marie Motto and Mr. Howard Hadley did ample justice to Schütt's clever Suite for violin and piano-forte, the gifted young lady deserving special mention for her spirited performance. The final Concert of the term, on the 9th ult., was, as usual, orchestral, and included Brahms's Third Symphony in F and his "Schicksalslied," which received fair, though somewhat colourless and soporific interpretations, the *Allegros* in both noble works being given at an unusually slow rate of speed. Vieuxtemps's Fifth Violin Concerto (Op. 37) was played by Mr. Samuel Grimson, whose remarkably developed *technique*, full, pure tone, and fearless confidence promise great things for his future. He is certainly the best violinist of his years we have ever heard at the College. A new Piano-forte Concerto by a scholar—William Hurlstone—shows talent, though no individuality such as we find in rare abundance in the works of that most gifted of College scholars, S. Coleridge-Taylor. Mr. Hurlstone seems to have taken Saint-Saëns's Second (G minor) Concerto for his model as regards the arrangement of the movements, for, like him, he opens with an *Andante*, followed by a

*Scherzo* (*Allegro molto e con fuoco*) and another *Allegro*, prefaced by a short *Adagio*. A peculiarity of the work is the last-named *Adagio*, a sort of Fantasia for the solo instrument with hardly any accompaniment. His ideas are those of a pupil, but the good work displayed in the melodious, strongly rhythmical *Scherzo* and the bright, rollicking *Finale*, deserve hearty commendation. Miss Morfydd Williams sang the air "O my heart is weary," from the late Goring Thomas's "Nadeshda," with expression and clear enunciation of the words. Professor Stanford conducted.

The gold medal annually presented by Messrs. J. and J. Hopkinson, for piano-forte playing, was competed for on the 11th ult., before the director and board of professors, and was awarded to E. Howard Jones (scholar).

#### GUILDHALL SCHOOL OF MUSIC.

THE performance at Queen's Hall, on the 5th ult., of "Elijah," by the students of the prosperous establishment on the Embankment, was distinctly creditable alike to the soloists, the chorus, and the band, the entire force of executants being drawn from the school, with the exception of a few of the instrumentalists. To give opportunity to as many of the more promising students as possible, the solo parts had no less than fifteen representatives. Of these Miss Maude Ballard in "Hear ye, Israel," Miss Maud Robertson in "O rest in the Lord," Mr. Tom Powley as the *Prophet* in the first part, Miss Florence Oliver, Miss Evelyn Ogle, Miss Laura Pearson, Mr. Ernest Burry, and Mr. Leland Langley particularly justified the confidence reposed in them. The choruses were given with firmness, and, where needed, with dramatic emphasis, whilst neglect of more refined expression was seldom apparent. Earnestness combined with care marked the efforts of the choir throughout. The band was of corresponding ability. Altogether Sir Joseph Barnby, who conducted with his wonted decision and self-possession, had reason to be proud of the numerous body under his control.

#### "IVANHOE" IN BERLIN.

SAINTE BEUVE'S famous theory that the critic is only "a secretary, who writes what the public thinks," evidently does not hold good in Berlin, for while the press has been mainly hostile to Sir Arthur's work, the public has shown itself sympathetic and appreciative to an unexpected degree. The long-deferred production of "Ivanhoe" took place on November 26, before a large and brilliant audience, which included the Emperor and Empress, the Imperial Chancellor, and a host of social and diplomatic notabilities. The following was the cast: *King Richard*, Herr Stammer; *Prince John*, Herr Fränkel; *Wilfred of Ivanhoe*, Herr Sylva; *Friar Tuck*, Herr Krolop; *The Templar*, Herr Bultz; *Isaac*, Herr Krasa; *Rowena*, Fräulein Weitz; *Rebecca*, Fräulein Hiedler; and *Ulrica*, Fräulein Goetze. The production had been twice postponed on account of the illness of the two *prime donne*, but the *contretemps* was productive of the luckiest results, for a reason that English readers will not peruse without a smile. The gentleman on whom devolved the duty of providing suitable costumes had been carefully furnished with the designs used in London, but disregarding these he had, with true Teutonic independence, evolved an entirely new set of dresses "from his inner consciousness." The effect of these on Sir Arthur Sullivan at the first dress rehearsal is not to be described in language suitable for THE MUSICAL TIMES. Thanks, however, to the energy and courtesy of Count Hochberg and his able assistant, Mr. Pierson, the opera was eventually re-costumed according to the original designs. The expense of this (from an artistic point of view necessary) alteration furnished hostile critics with abundant material for clamour, and much cheap indignation was expressed at the undue favour shown to a foreigner by expenditure far in excess of that usual with native composers. The performance itself was excellent, and we have the best authority for stating that Sir Arthur was delighted, not only with the principal artists, but also with the splendid orchestra and its able chief, Dr. Muck. The revised version

of the opera was used, but no special alterations were made for Berlin. Some of the most enthusiastic applause was bestowed upon the air of the *King*, the duet between the *Templar* and *Rebecca* in the second act, and other numbers, *Friar Tuck's* song proving, as a matter of course, a special source of delight. Amongst the leading artists, the palm must be awarded to Fräulein Heidler, whose realisation of the fascinating part of the heroine elicited universal admiration. Sir Arthur, who, with Count von Hochberg, the director of the Royal Theatre, occupied a stage box, was called before the curtain at the end of the second and third acts, as well as at the conclusion of the opera, and also received the personal felicitations of the Emperor, who had followed the performance with the closest interest. Since the first performance some half-dozen others have been given—each time to fuller houses; and it is probable that "Ivanhoe" will go the round of the German theatres, Dresden and other centres having already made enquiries.

#### MUSICAL ASSOCIATION.

At the monthly Meeting of the Musical Association, which took place on the 10th ult., at the Royal College of Organists, Mr. T. L. Southgate, in a paper, "On the treatment of music by novelists," drew attention to a matter which in these days of musical culture distinctly calls for amendment. Mr. Southgate said truly that many of the best known novelists in their references to music displayed an ignorance of the art which indicated that they held it in light esteem or else that they were utterly incapable of realising the ridiculous nature of their statements. In "A Roman Singer," by Marian Crawford, there was a violinist who could sustain the common chord of A minor, while at the same time "he imitated the sounds of a laughing voice high up above the monotonous chord; softly at first as though far in the distance; then louder and nearer, the sustaining notes of the minor falling away one after the other and losing themselves." The hero was prepared for his operatic *début* by partaking of "blackberry syrup" in order to increase his courage. However, "his voice spoke like a clarion call on the day of judgment in its wrath and murmured more plaintively and sadly in sorrow than ever the poor Peri sighed at the gates of Paradise." Then we were told that in "Salve dimora" is a point when the music goes away to the highest note that any one can possibly sing." It was easy for this hero, but all other tenors made it sound like "the squeak of a dying pig." "The Dominant Seventh," by Kate E. Clark, related some terrible effects produced by this harmony, especially when it was "woven together by pathetic chords rolled out in one shining web of melody . . . a mingling of strains from the great composers." George Meredith informed us that the drum was an instrument that "gives vast internal satisfaction owing to its corpulence." William Black spoke of "a perfect accord of descending fifths" as a most enjoyable and wonderful passage; and in "Kilmeny" the hero wonders if Miss Lesley "would only express a faint surprise at hearing Mozart's Sonata in A sharp!" In George Eliot's "Daniel Deronda," a lady resumes conversation "after a long organ stop," and the nervous system of the heroine of "Mr. Barnes of New York" "is kept at a constant unrelaxing tension that makes it like the C string of a highly tuned violin."

There was, however, a more serious side to this subject, for some writers, assuming a knowledge they did not possess, described the effects of music in a manner that was calculated to prove prejudicial to the art. A flagrant example of this was Count Tolstoi's novel, "The Kreutzer Sonata," a name apparently adopted to attract the attention of those who esteemed this masterpiece of Beethoven, for the story had little to do with music, the references to which could only be described as a foul libel on a pure art. Absolute music *per se* could not suggest evil thoughts or inspire a crime. Marie Corelli's "Sorrrows of Satan" contained similar untrue and objectionable insinuations; thus a long and extravagant description of a performance concluded as follows: "My breath failed me, my senses swam; I felt that I must move, speak, cry out, and implore that this music, this horribly insidious music, should cease ere I swooned with the voluptuous poison of it." Later on we

were told about a song concerning "A secret closely hid beneath the coffin lid," which "sent Lady Elton into the throes of a violent convulsion, and which caused her eyes to roll in their sockets like balls of glass." Du Maurier's "Trilby" presented many problems to the musician. We were informed that the heroine of the beautiful feet was "absolutely tone deaf and without ear," yet she sang "the only song she had heard her father sing, 'Ben Bolt,' in a volume of breathy sound not loud, but immense." As yet we hardly knew the possibilities of hypnotism, but it could not alter physical conditions, and on these depended the quality of the voice, likewise the delicate appreciation of sounds. Moreover, the improved *Trilby* could never have forgotten her three years of training, as we were asked to believe, upon the withdrawal of the hypnotic influence. Again, "everything that Paganini could do with his violin she did with her voice—only better." Could she sing two notes at once? *Trilby* also sings an Impromptu in A flat, by Chopin, "sans paroles," which we are told "finally dies away like the afterglow of fading Bengal fires, ending *pianissimo* in E in alt!" Then there was the description of a contralto voice, "the deep low voice that breaks and changes in the middle and soars all at once into a magnified angelic boy treble." This "strange voice seems to pierce the heart and stir the very vitals," particularly when the lady sang "in the middle of the note." In conclusion, the lecturer suggested that novelists should submit their remarks on music to some trained musician.

Owing to the length of the paper there was no time for discussion, but Professor Bridge, who occupied the chair, expressed his indignation that music should be treated in so unworthy and contemptuous a manner by writers who should certainly know better, and Mr. F. Gilbert Webb quoted a passage from "Signa," by Ouida, who, referring to the broken violin of the hero, informed the reader that "The wooden shell he could piece together well enough; but the keys were smashed beyond all chance of restoration."

#### THE HISTORY OF ENGLISH MUSIC.

MR. FULLER MAITLAND's fifth Lecture at the Baker Street Church of England High School for Girls, on November 27, had for its title, "Arne, and the eighteenth century composers." The lecturer pointed out that at the time of Purcell's death the prospects of English music were brighter than they had ever been before. Englishmen took a real pride in their greatest composer, and for many years after his death his music retained its hold upon them. Croft and other composers seemed likely to carry on the good work, but it was put to a sudden stop by the advent of Handel, who was the first to bring Italian opera into fashion in this country. From the beginning of the eighteenth century the fashionable public systematically decried and neglected indigenous musical talent and worshipped foreign celebrities. Handel availed himself freely of the works of Purcell, and many of his characteristic choral effects were due to the British master, who, of course, got no credit at all for them. The lecturer went on to describe the excellent work done by Dr. Greene (born just about the time that Purcell died), Dr. Boyce, who succeeded Greene as Master of the King's Band; Dr. Arne, and Dr. Nares, whose instrumental pieces were spoken of as resembling Bach's rather than Handel's. The catch or round was next dealt with as one of the purely English forms least affected by foreign influence, and then the most celebrated glee composers received attention. The Lecture concluded with a lucid summary of the excellent work done by the Wesleys, especially in making known to English music-lovers the music of John Sebastian Bach. The illustrations included vocal pieces sung by Mrs. Helen Trust, and "lessons" and sonatas by various composers played on the harpsichord by Mr. Maitland.

The last Lecture, given on the 4th ult., dealt with nineteenth century composers. The lecturer drew an interesting parallel between the influence on English composers of Handel in the eighteenth and Mendelssohn in the nineteenth century, but said that the latter had been less crushing. Sterndale Bennett's indebtedness to Mendelssohn had been exaggerated—his works contained



individual ideas and modes of expression. The influence of Mendelssohn's style, however, was so great, that for a time it quite destroyed the individualities of smaller men. A warm tribute of praise was given to Loder, Pearson, G. A. Macfarren, Henry Smart, F. E. Bache, and Goss. The living composers dealt with were Sullivan, Stanford, Goring Thomas, Mackenzie, Parry, Corder, Cowen, Somervell, C. H. Lloyd, and several others. The illustrations included songs, excellently sung by Mrs. Hutchinson and Miss G. Sichel, and several instrumental pieces.

#### LONDON INSTITUTION.

MR. ARNOLD DOLMETSCH gave a most entertaining and instructive Lecture, on the 5th ult., at the London Institution. Surrounded by some very fine specimens of old instruments, the lecturer passed from one to the other, explaining the construction and peculiarities of each with the directness of perfect acquaintance and the prejudice of affection. Taking up the historical lute around which so many romantic stories cling, the lecturer said that for 300 years this instrument held the place in the household now occupied by the pianoforte. Children had to learn it as now they have to practise upon the keyboard, and "probably did not succeed any better, for it was a difficult instrument." The backsliding character of the lute to get out of tune was not mentioned, but according to an ancient authority, if a man played the lute for eighty years he would have spent sixty of them in manipulating the numerous pegs round which the strings were entwined in slippery embrace. Considerable attention was bestowed upon the family of viols, with and without sympathetic strings, those furnished with the latter being kept for solos, as the added strings somewhat blurred the attack. Several pieces were played on these instruments, those rendered by Miss Hélène Dolmetsch on a viola da gamba deservedly calling forth hearty applause. Most interest was, however, perhaps manifested in a fine toned virginal, dated Venice, 1550, upon which was played some of the music contained in the Fitzwilliam Virginal Book, now being published for the first time under the editorship of Mr. Fuller Maitland and Mr. Barclay Squire. The ingenious devices by which distinct varieties of *timbre* were procurable from the double harpsichord were explained as proceeding from two and sometimes three sets of strings, which were severally plucked by quills and leather, according to the stops used. In the instrument exhibited there were five speaking stops, which severally acted upon quill-plucked strings, leather-plucked strings, and partially damped strings, giving a harp-like effect; while the employment of the others produced a trumpet tone and a peculiar bright silvery tone resulting from the strings being plucked close to the nut. Other varieties of tone-colour could of course be produced by certain combinations. The modern pianoforte was thus shown not to be wholly a gain; but notwithstanding the advantages possessed by the harpsichord, the ear undoubtedly grows more quickly wearied with the sharp and persistent "ting" of the plucked string than it does of the sameness of tone produced by the blow of the felt-covered hammer. Much interest was evinced in a new clavichord made by Mr. Dolmetsch after the old models. In this instrument a tangent makes the note before it is struck, in a similar manner as a player stops the strings of the violin. The strings also were struck in such a way that a slight swelling forth of the sound could be produced by pressure of the finger on the note after it was struck, or, if desired, a *tremolo* effect. This made the instrument very sympathetic, and was doubtless the reason why it was preferred by Bach to the harpsichord. But the tone produced was so weak that, as Miss Dolmetsch played the Prelude and Fugue from Bach's famous "Forty-eight," the sweet low plaintive tones seemed like the ghostly voices of far away ages.

#### IRISH LITERARY SOCIETY.

UNDER the presidency of Dr. Charles Wood, a Meeting of the Irish Literary Society was held on November 30 at the Society of Arts, at which a comprehensive paper was

read by Dr. Annie W. Patterson. The lecturer began by impressing on her audience the great gulf that existed between ancient and modern music, created by the intervals of the present scale. It was now only possible to convey a comparatively tuneless version of music which had been described as powerful to elicit tears and smiles. Speaking generally, and allowing for climatic and other influences, a certain amount of preliminary education was required before we could appreciate modern music, especially in its advanced form; whereas the nature of ancient music was presumably such as would appeal directly to the inborn perception of the human ear, independent of preconceived ideas. Ancient melodies were composed in what has been termed "nature's scale," and modern science obliged us to translate them into a scale which could only be in justice to truth described as artificial. Yet the beauty of the old Irish folk-songs was such that its spirit appealed to us even though thus disguised. Irish music, indeed, never fell powerless on the hearing ear, nor spoke in vain to the sympathetic heart. Irish chroniclers described some six mystic cycles or ages of colonisation, the last two on the list being those of the Tuatha dé Danaan and the Milesians. The former people were said to have come from Greece and to have been skilled in magic and scientific knowledge of all kinds. It was in connection with this mysterious race that there was found in an ancient Irish MS. the story of the Daghdha and his magic harp, which contained the first mention in Gaelic writings of the harp or cruth. The last band of invaders who colonised Ireland in the mythical period was that of the Milesians. These succeeded in completely subduing and supplanting the Tuatha dé Danaan, whom subsequent tradition represented as dwindling down into fairies and taking up their abode in the mountains and about the lonely lakes of the country. The Milesians would seem to have come to Ireland by way of Spain from the East. They were well skilled in music and poetry, and the results of researches indicated that they had acquired their knowledge from Egyptian science. The lecturer (aided by magic lantern images) compared the most ancient drawings of Irish harps, as found engraved on stone, &c., with the instruments depicted in the tombs of the Egyptians, the result confirming the theory of the origin of the Irish harp being Eastern. Study of these ancient harps inclined the lecturer to believe that the instrument originated, or at least was highly developed by the Egyptians, that the front pillar was an addition by the Hebrews or some kindred people who were at one time more or less influenced by Egyptian art and custom, that the ancient Milesians or Gadelians came from the East, and, judging by their code of laws and the Semitic character of their names, were of Hebrew origin.

Reference was made to the exalted position held by the Bards among the Celtic people from the remotest period, and to the Council convened at Drumkill, in County Donegal, by the reigning king of Ireland in 558, to obtain their expulsion, which, however, did not take place. The decline of Irish harp playing was ascribed to 1738, after which period the prevalence of equal temperament and the preference of the art patrons of Great Britain and Ireland for continental music rang the death knell of the ancient harpers. Only seven of these responded to the generous offers of James Dungan, in 1781, who endeavoured to revive the annual meeting of harpers, but had to relinquish it after three years. Denis Hempson, the veteran harper of Magilligan, County Londonderry, who lived to the age of 112, might be regarded as the last of the race of minstrels who were versed in the correct traditions of the ancient school of Irish harp playing. He was the only harpist at the Belfast meeting in 1792 who played with long crooked nails as described by the old writers. In playing he caught the string between the flesh and the nail. He had an admirable manner of playing *staccato* and *legato*, his fingers lying over the strings in such a manner that when he struck them with one finger another was instantly ready to stop the vibration. Speaking of the Irish language, the lecturer said that the musical terms in reference to the harp were legion, and a notable point about them was that they had evidently been invented independently of our modern Italian vocabulary—as, for instance, the word for the shake, which literally meant "activity of the fingers." The lecturer considered the praises of Irish music by Cambrensis,



the learned Bishop of St. David's, a great proof of the remarkable skill of the bards, since Cambrensis was of Welsh and Flemish descent and hated the Irish people.

A most interesting and charming selection of ancient Irish songs was effectively sung by the Misses Mabel Berrey, Florence Shee, Lucy Etheridge, Harriet Rose-Byrne, and Messrs. Walter Mackway and William Webster. Madame Fortescue played the harp, and the lecturer and Mrs. Adelaide Needham presided at the pianoforte.

## REVIEWS.

*Bible Stories.* Musically illustrated in six Sonatas for the Harpsichord. By Johann Kuhnau. No. 1, David and Goliath; No. 2, Saul and David. Edited by J. S. Shedlock. [Novello, Ewer and Co.]

KUHNAU, John Sebastian Bach's predecessor at St. Thomas's, Leipzig, published the "Biblical Sonatas" in that city in 1700. He was then, though only thirty-three, at the zenith of his fame. Considering that Kuhnau was the greatest German composer of music for the clavier before Bach, it is strange that no complete edition of his works has yet been issued. A few selected pieces have found their way into modern collections, but that is all, and the Bible Sonatas, so often mentioned in biographical articles and histories of music have, until now, remained available only to those who had access to the original edition, copies of which are so scarce that even the British Museum does not possess one. The thanks of music-lovers all the world over are therefore due to the editor and publishers of what we hope will prove to be only a first instalment of this most interesting set of Sonatas. They have placed within easy reach of everyone music that forms an important link in the chain of musical progress, and which no student of that progress can afford to ignore. Quite apart from the consideration that these pieces were written when Bach and Handel were only fifteen years of age, the fact that they are the earliest examples that have come down to us of Programme music, in which the true function of the art is kept in view, gives them an altogether unique position in instrumental music. There were battle pieces, bird pieces, and feeble attempts to imitate storms before Kuhnau's time, as every musician knows; but here for the first time we have a serious attempt to illustrate dramatic incidents by means of instrumental music that aims at expressing, not the incidents themselves (which, of course, would be impossible), but their characteristics and emotional causes and results. Thus, in the first Sonata, the composer himself thus describes his intentions: "1. The stamping and defying of Goliath. 2. The terror of the Israelites and their prayer to God at sight of the terrible enemy. 3. The courage of David, his desire to humble the pride of the giant, and his childlike trust in God. 4. The contest of words between David and Goliath and the combat itself in which Goliath is wounded in the forehead by a stone, so that he falls to the ground and is slain. 5. The flight of the Philistines. 6. The exultation of the Israelites over their victory. 7. The praise of David sung by the women in alternate choirs; and, finally, 8, the general joy expressing itself in hearty dancing and leaping." The second Sonata is more subjective. The various movements deal with "1. The sadness and madness of King Saul. 2. The refreshing song (*sic*) of David's harp. 3. The tranquil and contented mind of Saul." All these things are expressed with a mastery and decision of touch, a directness and felicity of phrase, and a dignity and purity of style that command instant admiration; but, beyond this, the music is throughout full of charm for the ear. "Realistic" effects are almost entirely absent, and "meaning" is never obtained at the sacrifice of musical beauty. Of the two Sonatas (they are published together) the first has more variety and would probably appeal to a wider circle of hearers than the second, which is deeper, and more likely to interest musicians. The former may also be recommended to organists as eminently suited to their instrument—the more so that, in the original edition, a hint to this effect is given by the composer himself.

*Calisthenics for the Pianoforte.* By E. Silas. [Edwin Ashdown.]

The title of this collection is somewhat alarming and suggests distraction of neighbours and destruction of the household instrument. In a brief preface the author says: "There is no dearth of good exercises for the pianoforte, but for the most part they all more or less repeat each other. In the following pages I have tried to leave the ordinary track, and many of the passages will be found of unusual difficulty, written in the belief that when a player can master these, passages of ordinary difficulty will appear comparatively easy." Executants therefore who rejoice in technical feats may be attracted to this collection. Inasmuch, however, as in twenty-one out of the twenty-seven exercises the left hand faithfully follows in similar motion the *arpeggios* played by the right, the difficulties treated of cannot be said to be very comprehensive.

*Cantilène. Legende Espagnole.* For Violoncello, with Pianoforte Accompaniment. By Arthur Hervey. [Novello, Ewer and Co.]

The first of these pieces belongs to the class of music which charms by its unaffected and spontaneous expression and which appeals to the cultured musician by its refinement and finished craftsmanship. The "Cantilène" presents no difficulties to the average violoncellist, and will doubtless enhance the enjoyment of many evenings at home at this season.

The "Legende" is more ambitious in design and character, but it demands no special executive abilities. In pieces bearing this title one looks for the suggestion of the mysterious, and, in this instance, for the courteousness which we are told existed before "Cervantes smiled Spain's chivalry away." These requirements are found in Mr. Hervey's music, which thus possesses much that is attractive. In both pieces the unconventional nature of the harmonic progressions in the final cadences will prove interesting to musicians.

*Three Romances for Pianoforte.* Op. 33. By Herbert S. Oakeley. [Schott and Co.]

THE first of these romances is headed "The course of true love never did run smooth," a quotation which some amateurs may think appropriately illustrated by the piece being written in six sharps. It starts in a calm and expressive manner, and although it gets into difficulties on the second page and does not get out of them for a considerable space it ends tranquilly, and leaves a satisfactory impression. No. 2 informs the player that "In the Spring a young man's fancy lightly turns to thoughts of love," and the music, if expressively played, will induce the listener to think that it is good that a man's thoughts should so stray. The piece, which may be described as a song without words, is developed at some length and is the most important of the three compositions. With No. 3 we are introduced to "The time of roses," which effectively concludes a melodious and musician-like series.

*Nocturne and Pavane, from "Romeo and Juliet."* For Pianoforte solo. By Edward German.

*Pastorale, from "Romeo and Juliet."* For Violin and Pianoforte. By Edward German. [Novello, Ewer and Co.]

CULTURED pianists who have seen the version of Shakespeare's immortal love story now being performed at the Lyceum Theatre will without doubt welcome the arrangements for their instrument of the charming "Nocturne" which, it will be remembered, ushers in the third act, and the graceful "Pavane," which is danced with courtly gestures in the brilliant ball-room scene. Although the spell of the delicate orchestration is of course lost in the keyboard version, the spirit of the music remains, and a sympathetic executant cannot fail to experience and give pleasure as he or she converts the silent notes into sweetest sounds. There is but little difficulty in doing this, for the music is easy to read and calls more upon the heart than the head for its due interpretation. The suave character of the opening pages of the Nocturne is effectively interrupted by the triplets introduced in the bass as the

music grows more impassioned and suggestive of the avowal in the balcony scene. This middle portion also provides an admirable contrast to the resumption of the first theme with which the piece ends "as breezes pause, and die."

The Pavane being in A minor might be played with excellent effect immediately after the Nocturne, which is in A major. How to play this Pavane will be best learned by a visit to the Lyceum, where it is danced. Mr. German would seem to have had a previous existence upon this earth when old English dances were "rightly merrily" footed all over the land. Only by such an hypothesis can his remarkable ability to reproduce the very essence of the dance measures of our forefathers be satisfactorily accounted for. The dances written for the production of "Henry VIII." have been heard far and wide, and the same irresistible rhythm and quaint old-world charm that have secured them such extraordinary popularity distinguish this "Pavane," which, in its dainty refinement and courtly air, seems to resuscitate the "good old" days.

The Pastorale was written to precede the second act, for the incidents in which it admirably prepared the mind. The arrangement for the violin and pianoforte preserves many of the charms of the original orchestral version, and the interest of the music is well shared between the instruments. As in the Nocturne, contrast is obtained by an animated middle episode, and the *Finale* is remarkably effective without presenting any notable difficulty. These pieces may be warmly recommended to all amateurs, for they will enable them to "discourse most eloquent music."

#### *Ricordi's Lyric Album.* Vols. I. and II.

[Ricordi and Co.]

VOLUME I. consists of six songs by Signor Paolo Tosti, and includes "Help me to pray," "Non me lo dite" ("Tell me not that"), "Lungi" ("Far away"), "We have loved," "Dopo" ("Ever since"), and "Rosa." All these are more or less well known to vocalists, and to not a few the present issue will be doubtless welcome. Volume II. comprises half-a-dozen examples of the vocal compositions of Signor Luigi Caracciolo. They are "My heart and I," "Yes, I like you," "Stars of the summer night," "Why should we part," "A muleteer song," and "For thee." If less popular than the collection by Signor Tosti, amateurs have fairly well appraised the value of these songs. They are unpretentious and presumably meet the requirements of some singers.

*Seven Children's Songs.* With Pianoforte Accompaniment. Op. 61. By Edvard Grieg. With the original Norwegian words and an English version by Lady Macfarren. [Augener and Co.]

THESE songs are delightfully fresh and characteristic. Although well suited to young folks of musical abilities, several of them might be made effective by children of larger growth. The English translation is not always as happy as it might be. Such lines as "Mid glow and glimmer and children's glee, 'bove fruits and flags shines a bright star golden," give the vocalist little chance to produce a good tone, even after their meaning has been grasped. The accompaniments are models of simplicity and effectiveness.

#### FOREIGN NOTES.

AMSTERDAM.—M. Eduard Zeldernust, favourably known to London audiences, was the pianist at the first Philharmonic Concert of the season, and was greatly applauded in pieces by Schumann, Jensen, and others.

BERLIN.—At a Concert at the Opera, given on November 30, under the direction of Herr Weingartner, the first performance was included of a new Requiem (manuscript) by the composer of "Donna Diana," Herr von Reznicek. Amongst recent Concert-givers should be mentioned Mr. Ernest Hutcheson, who gave a most successful Pianoforte Recital at the Bechstein Hall; and a young violinist, Signor Arrigo Serato, of Bologna.—A new Choral Symphony by Herr Mahler, who some few years since conducted German Opera at Drury Lane Theatre, is about to be produced at the Philharmonic

Concerts here, under Professor Gernsheim's direction.—A cycle of Wagner's works was commenced at the Royal Opera, on the 6th ult., with a performance of "Rienzi."

BOLOGNA.—The new opera "Consuelo," the libretto founded upon George Sand's novel, which gained for its composer, Signor Giacomo Orefice, the Baruzzi Prize of 5,000 lire, was brought out here recently, for the first time, with great success.

BRUNSWICK.—A new work by Herr Eduard Kremser, for male chorus, solo voices, and orchestra, entitled "Balkan Bilder," in which the composer has skilfully interwoven some popular Bulgarian melodies, has just been performed here with much success. The work is also to be shortly produced at Munich, Stuttgart, and Zurich.

BRUSSELS.—A new Mass for five voices unaccompanied, by M. Edgar Tinel, the composer of "Franciscus," was performed last month at the Church of St. Boniface and created a most favourable impression. The performances also included a charming "Ave Maria" from the same pen.

—Signor Ferruccio Busoni, the eminent pianist, took part in M. Joseph Dupont's first Symphony Concert of the season, last month, and also gave a Recital of his own.

—The *répêche*, on the 7th ult., at the Théâtre de la Monnaie, of "Fidelio" was the first important event of the season here. This sublime work, which had not been given since 1889, was performed with the recitatives so ably added by M. Gevaert, who also superintended the rehearsals. Madame Georgette Leblanc proved an admirable exponent of the heroic wife, and M. Casset was the *Florestan*.

COLOGNE.—An interesting addition to Concert enterprise in this town is the formation of a quintet party of wind instruments, consisting of Herren Wehsener (flute), Exner (oboe), Friede (clarinet), Sadony (bassoon), and Tornauer (horn), all leading members of the Gürzenich Orchestra. The new association will give three Concerts of chamber music, with or without pianoforte, during the season.—A new opera, entitled "Sjula," by the Dresden composer, Herr von Kaskel, has just been brought out at the Stadt-Theater and exceedingly well received.

CREZFELD.—Fräulein Josepha Joachim, the second daughter of the eminent violinist, is about to make her *début* here in Schiller's "Jungfrau von Orleans," the young lady having adopted the stage as a profession. Her elder sister, Marie, is an esteemed member of the Opera in Dessau.

DARMSTADT.—Reznicek's comic opera "Donna Diana" was brought out here last month at the Grand-ducal Theatre, under Herr de Haan's direction, with great success. The notable work by the Austrian composer is now making the round of German lyrical stages.

DRESDEN.—Herr E. d'Albert's new opera "Ghismonda," the libretto (based upon a dramatic poem by Immermann) from the pen of the composer, was brought out at the Royal Theatre on November 28, under Herr Schuch's direction, and was received with much apparent favour by a numerous audience, whose verdict was not, however, altogether shared by the local press. On the repetition of the performance the house was half empty.

FRANKFORT-ON-MAIN.—An interesting historical Concert in honour of lady composers was given here recently, under the auspices of the Society of German Women. The programme included a poem by Goethe, set to music by the Duchess Anna Amelia of Saxe-Weimar, a niece of Frederick the Great, who died early in the century. There were also performed a song by Corona Schroeter, who flourished in the second half of the eighteenth century; two pianoforte pieces by Fanny Hensel, Mendelssohn's gifted sister; a song by the last century composer, Louise Reichardt; pianoforte pieces by Madame Schumann; and finally a selection from Frau Ingeborg von Bronsart's opera "Hiarne," which has already been successfully produced at Gotha and Weimar.

HANOVER.—The Royal Theatre here, which has been closed for some time past pending important structural alterations, has just been re-opened with a gala performance of "Fidelio." The house presented a greatly improved appearance.

LEIPZIG.—The recently discovered remains of Johann Sebastian Bach are shortly to be transferred to their new resting-place in the renovated church of St. John's, by the

side of that of the poet Gellert. The suggestion made from several quarters that the remains of the great Cantor should be placed in St. Thomas's Church, so closely associated with his artistic activity, has, it would seem, not found favour with the authorities.—An event in musical circles here was the first performance, at the eighth Gewandhaus Concert last month, of Berlioz's "La Damnation de Faust," the productions of that master, with others of the modern schools, having been all but excluded here under the former régime. The performance was an excellent one, under Herr Nikisch's *bâton*, the soloists being Mdle. Marcella Pregi, of Paris; Herren Schelper, Bandrowski, and Krüpfel.

MAYENCE.—Ibsen's early romantic drama, "The Feast of Solhang," with the new incidental music by Herr Hans Pfitzner, was produced for the first time at the Stadt-Theater last month. The drama, which is in style widely apart from the author's later manner, was received with much interest, while the musical numbers proved a most valuable adjunct to the general effect. Herr Humperdinck, writing in the *Frankfurter Zeitung*, speaks in terms of high praise of Herr Pfitzner's score, which includes solo and choral numbers and three particularly effective orchestral preludes. The composer, who conducted, was repeatedly recalled.

MUNICH.—The ever active management of the Royal Opera, which some time since earned the gratitude of Mozart lovers by a model performance of "Le Nozze di Figaro," is now actively preparing a similar representation of "Don Giovanni." The immortal work is to be produced in exact accordance with the original score used by the master himself (in the possession of Madame Viardot Garcia) and divided into two acts as indicated by the librettist. In order to effect the scenic changes more rapidly, a revolving stage is being constructed, by means of which the changes will be carried out in a few seconds before the eyes of the audience.—After some unavoidable delay, Herr Richard Strauss's new opera "Guntram" has been at length brought out at the Royal Theatre. During the rehearsing of the work some rather energetic protests were raised on the part of some of the leading vocalists, one of whom (himself the composer of an opera) even going so far as to question whether his part contained anything which might be justly described as "music." However, Herr Strauss's new work, which is undoubtedly an important one, containing many fine scenes, was extremely well received by the audience. The press, as might have been expected, is very much divided in its opinion.—Sir Arthur Sullivan's operetta "The Chieftain" is just now being performed for the first time in Germany, at the Gärtnerplatz Theatre here, with good success.

PESARO.—Mascagni has been duly installed in his new office as director of the Liceo Rossini, amidst numerous public demonstrations testifying to the popularity of his appointment. The professors of the Institution are said to have been greatly struck with the familiarity displayed by the young Maestro with every detail of the various branches of instruction. He is said, moreover, to have intimated that he will not produce any new operatic work for some years to come, but devote himself meanwhile to teaching.

PRAGUE.—Under the title of "Perniková Chaloupka" (The Gingerbread Cottage), Humperdinck's "Hänsel und Gretel" was produced for the first time in Czech, at the National Theatre, on the 3rd ult.

ROME.—Under the title of "Società Giovanni Sebastiano Bach," a Bach Society has just been founded here upon the lines of the already existing Palestrina and Beethoven Societies. There are already numerous applicants for membership from aristocratic and artistic quarters in this capital. Six concerts are to be given during the season, under the direction of Signor Alessandro Costa.

ST. PETERSBURG.—A grand Concert was given here last month by Herr Leopold Auer, the eminent violinist, with the assistance of the orchestra of the Imperial Musical Society, on which occasion Tschaiikowsky's "Sinfonie Pathétique" was given, and the Emperor William's "Song to Ægæ" was sung by a choir of some six hundred voices. Herr Auer conducted, and also played Beethoven's Violin Concerto.—Josef Hoffmann has just given a Concert here at the Hall of Peers to an audience numbering over 3,000, whose enthusiasm took the form of carrying the

young artist in triumph through the Hall at the conclusion of the performance.

STUTTGART.—Humperdinck's already so much talked-of new fairy play, "The wolf and the seven kids," was given here for the first time last month at the Court Theatre, the performance being for a charitable purpose. The feeling of the audience was, on the whole, one of disappointment. As we have already indicated, the new work would seem to be intended in the first place for performance in private circles. There is a great deal of spoken dialogue in the piece, and the music, replete with popular elements, and clever, as it could scarcely fail to be, really plays a secondary part.

TRIESTE.—A new Mass by the well-known composer of church music, Signor Guiseppe Rota, was performed recently for the first time at the Cathedral here, under the composer's direction. It proved a valuable composition and created a profound impression.

VIENNA.—The composer, Herr Heuberger, has been appointed assistant musical critic of the *Neue Freie Presse* in the room of the late Dr. Albert von Hermann, whose death we announce in another column.

## MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

ON November 23 the new Saturday "Pops" were inaugurated in the Ulster Hall, under the management of Mr. Louis Mantell, with the most satisfactory result, the building being crowded; and on the Saturday following (30th) there seemed to be no diminution in either the attendance or interest. Through the hall being engaged until the end of the year there will be a short interval until the 4th inst., when these Concerts will get into full swing again. On November 29 the Philharmonic Society gave its second Subscription Concert in the Ulster Hall, when Haydn's "Creation" was performed, with orchestral selections and miscellaneous pieces. The artists were Miss Esther Palliser, Mr. Chambers Coleman, and Mr. Watkin Mills. The attendance was all that could be wished, and the performance reflected the greatest credit on Mr. F. Koeller, the conductor of the Society.

Mr. Farley Sinkins gave his third Concert in the Ulster Hall, on the 11th ult., when the following artists appeared: Madame Belle Cole, Mdle. Ghita Corri, Mr. Joseph O'Mara, and Mr. Charles Magrath as vocalists; and Mr. Gordon Tanner (solo violin), Mr. de Jong (solo flute), and Mr. Sydney Brooks (solo violoncello); Dr. Collisson acting as accompanist.

The interest manifested here in the annual performance of Handel's immortal oratorio "The Messiah" has now increased to such an extent as to necessitate a second performance, and when it is mentioned that at the two Concerts given by the Philharmonic Society, on the 13th and 14th ult., money had to be refused at the doors, it looks as if a third Concert would be required to meet the demand for seats. The artists engaged were Madame Amy Sherwin, Miss Dews, Mr. Edward Branscombe, and Mr. Arthur Barlow, all of whom did their respective duties well and to the satisfaction of the audience. The choral work was efficiently rendered, Mr. F. Koeller again acting as conductor.

## MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

DECEMBER in matters musical here has been one of the busiest months within my recollection, which dates from 1854. A summary of the principal musical events must, therefore, suffice.

Messrs. Harrison's second popular Subscription Concert again attracted an enormous assembly, and rarely has our fine Town Hall presented a more brilliant *coup d'œil*. The occasion was an exceptional one, as Miss Nikita made her *début*. Miss Margaret Macintyre was heard at the same Concert. Miss Nikita's brilliant style of vocalisation is certainly the principal feature of her art, but disappointment was felt in the direction of voice quality. Miss Macintyre, who has not been heard here for some time, was received with acclamation. Her voice has considerably increased in



volume, and, in the rendering of "Robert, toi que j'aime," she showed considerable tone power and dramatic feeling. One of the most genuine successes of the Concert was secured by Miss Ada Crossley, the Australian contralto, who appeared as a *débütante*. Her voice is not only rich in quality, but most sympathetic, and her phrasing is artistic to a degree.

Mr. Stockley's second Orchestral Concert served to introduce Herr Reisenauer to local audiences. The famous German pianist caused quite a *furor* by his marvellous mastery of the keyboard, and no player since Rubinstein has raised such excitement here at a first appearance. The orchestral pieces consisted of Beethoven's "Pastoral" Symphony, Goldmark's Overture "Sakuntala," Wagner's Vorspiel to "Tristan and Isolde," and Beethoven's Overture "Coriolanus." The works had been well prepared by Mr. Stockley, especially Goldmark's Overture, and altogether the Concert must be recorded as one of the best and most interesting ever given by him.

The Jubilee year of the Festival Choral Society was celebrated by a magnificent Concert under Dr. C. Swinnerton Heap's direction. The works given consisted of Mr. Edward Elgar's cantata "The Black Knight," Beethoven's Choral Symphony, and the third act from Wagner's "Lohengrin," for which the following principals had been secured: Madame Ella Russell, Miss Stanley Lucas, Miss Lucie Johnston, Mr. O'Mara, and Mr. Norman Salmond. From the very beginning of the cantata Mr. Elgar shows a perfect mastery over his subject, in the realisation of which he has been thoroughly happy. His orchestration is full of colour and displays many original touches, and his part-writing is unconventional to a degree. The performance, although by no means perfect, showed careful preparation. Beethoven's Choral Symphony is specially worthy of record on account of the superb singing of the chorus in the choral *Finale*. The purity of soprano and tenor, and their firm attack, were distinct features of the performance. Of the various movements the *Scherzo* and the *Adagio* were by far the best rendered. The third act of "Lohengrin" was superbly given, Madame Ella Russell astonishing all hearers by the intensity and purity of her singing. Mr. O'Mara was also in excellent voice and sang with rare feeling. Dr. Heap has shown that he is most earnest in his endeavours, and has proved himself an experienced conductor.

The Royal Carl Rosa Opera Company gave a week's season of operas at the Theatre Royal. The principal interest centred in the revival of Wagner's "Flying Dutchman" and Ambrose Thomas's "Mignon." Madame Ella Russell, as *Senta*, surpassed her previous efforts in Wagnerian opera, and Mr. Ludwig's *Van der Decken* is too well known to need comment. Mdle. Zélie de Lussan appeared as *Carmen* and as *Mignon*, achieving the utmost success in both parts. The arduous duties of the tenor devolved upon Mr. Barton McGuckin, duties which this accomplished artist fulfilled to the letter. The other operas given during the week were "Tannhäuser," "Hänsel und Gretel," "Cavalleria Rusticana," and "Pagliacci."

## MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE chief musical event in Bristol during the past month was the performance, by the Choral Society, of Handel's "Messiah," which took place at Colston Hall on the 21st ult. Mr. Riseley was not content to bring it forward without preparation, for at several weekly practices the more difficult points in the choruses were carefully rehearsed, and as a consequence Handel's masterpiece was unfolded with splendid results, which redound to the praise of the conductor and the choir. The band (led by Mr. Theo. Carrington) and voices numbered about 500. The principals were Miss Kate Cove, Madame M. Hooton, Mr. H. Kearton, and Mr. Douglas Powell; and Mr. J. H. Fulford presided at the organ.

After two postponements, the Bristol Orpheus Glee Society, numbering ninety members, went to Windsor on the evening of the 2nd ult. and sang to the Queen, some of

her children, and members of the Court the following glees and part-songs, chiefly by English writers: "God save the Queen," arranged by G. Riseley; "Strike the Lyre," T. Cooke; "The long day closes," Sir A. S. Sullivan; "Hohenlinden," T. Cooke; "Peace," C. Lee Williams; "The Pedlar's Song," C. Lee Williams; "Ossian's Hymn to the Sun," Sir J. Goss; "The Dying Child," J. J. Viotta; "The Retreat," L. de Rille; "Stars of the Summer Night," W. A. C. Cruickshank; "God save the Queen." The magnificent singing (unaccompanied) of the members of the choir, who are famed for refinement, the delicacy of their *pianissimo* effects, and the brilliancy and clearness of the alto voices so pleased her Majesty that she asked for further examples of the accomplishments of the Society, and Walter Macfarren's "Highland War Song" and Hatton's "Absence" were added. The Queen and members of the Court subsequently complimented Mr. Riseley and the Society, and observed that the perfection of their singing had been a delightful surprise, and on the 13th ult. the Queen sent Mr. Riseley a handsome *bâton*.

Unaccompanied part-singing is perhaps cultivated more and brought to greater perfection in Bristol than in any city in the Kingdom. The same evening that the Orpheus Glee Society went to Windsor, the Æolian Male Choir, which, though a young body, has attained wonderful efficiency under the guidance of Mr. Sleight, gave a Concert in the Vestry Hall, St. Philip's, and sang with neatness and taste a number of part-songs and glees to the gratification of a numerous assemblage.

Three days later a large audience gathered in the Victoria Rooms, Clifton, to listen to the Bristol Gleemen, who, for a charitable object, unfolded the beauties of several compositions by English, German, and other writers. Among them were Krugh's "Hark the merry Drum," Callcott's "Peace to the souls of the Heroes," Trübn's "The Three Chafers," Laurent de Rille's "Like Fairy Elves," and Engelsberg's "The Students' March." Under the guidance of Mr. W. J. Kidner, all the pieces were well rendered, and, together with songs by Madame Gomez, were highly appreciated by the audience.

IN THE MUSICAL TIMES of last January reference was made to the increase in the number of churches of the city and neighbourhood in which suitable cantatas, selections from oratorios, and carols were sung during Advent and at Christmas. Now I have to record the gratifying fact that still more places of worship have been added to this catalogue. It is unnecessary to mention every sacred building where such musical services took place this year. A few only may suffice. Spohr's "Last Judgment" was given at St. Andrew's, Montpelier, on the 1st ult.; St. John's Choral Society gave a creditable rendering of the "Hymn of Praise," under the direction of Mr. A. E. Hill, on the 11th ult.; Mozart's Requiem Mass was given in St. Thomas's Church, City, on the 9th ult.; Garrett's "The Two Advents" was given on the 12th, in St. Mary Redcliffe Church, where it should be mentioned the movement of making services more musical (which has since so widely extended) was initiated by Mr. J. W. Lawson. In the majority of the churches and many other places of worship carols were sung at Christmas.

At the Popular Chamber Concert, on the 14th ult., Anton Dvorák's Sextet for strings (Op. 48) and Mozart's Quintet (No. 6) for strings were the concerted works performed, the executants being Messrs. Ward, Bernard, Gardner, Woodward, Pavey, and Pomeroy. The instrumental solo was Hans Sitt's Concertstück for viola (Op. 46), contributed by Mr. F. S. Gardner. Messrs. Ward and Bernard were associated in an *Andante* from a Concerto of Bach for two violins. Miss Alice Hodder sang songs, two being by Mr. Cyril B. Rootham, who, with Miss Edith Payne, acted as accompanist.

The Ballad and Instrumental Concert in Clifton, on November 25, in which Madame Duma and nine other artists took part, was well attended; as was that of the Glasgow Select Choir, on November 29. The Recital, on the 7th ult., of Mr. Ernest Young, who was assisted by Miss Lock and Mr. Venn, was a success. The famous "Besses-o'-th'-Barn" brass band gave two Concerts in Bristol on the 14th ult. During the week commencing November 25 the opera company of Mr. D'Oyley Carte gave representations of "Utopia, Limited" and "Princess Ida" at the



Words by SHAKESPEARE.

## A FOUR-PART SONG.

Composed by SCHUBERT.

Arranged for Four Voices by JOHN E. WEST.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 80 &amp; 81, Queen Street (E.C.); also in New York.

**PIANO.**  
♩ = 100.

*Con moto moderato.*

**SOPRANO.**  
*p*

Who is Syl - via ? what is she ? That

**ALTO.**  
*p*

Who is Syl - via ? what is she ? That

**TENOR.**  
*p*

Who is Syl - via ? what is she ? That all our swains com -

**BASS.**  
*p*

Who is Syl - via ? what is she ? That all our swains com -

*p*

all our swains com - mend her ? Ho - ly, fair, . . and

*p*

all our swains com - mend her ? Ho - ly, fair, and

*p*

- mend her ? Ho - ly, fair, and

*p*

- mend her ? Ho - ly,

**L.H.**

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wise is she;... The heav'n's such grace did lend . . her,

wise is she;... The heav'n's such grace did lend . . her,

wise is she; The heav'n's such grace did lend . . her,

fair, and wise is she; The heav'n's such grace did lend . . her, L. H.

*mf* *pp*

*p* That ad - mir - ed she might be, . .

*p* That ad - mir - ed she might be,

*p* That ad - mir - ed she might be, . . that ad -

*p* That . . ad - mir - ed she . . might be,

that ad - mir - ed she might be.

that . . ad - mir - ed she might be.

mir - ed she might be.

that ad - mir - ed she might be.

( 2 )

Is she  
Is she  
Is she  
Is she

kind... as she's fair? For beau-ty lives with  
kind... as she's fair? For beau-ty lives with  
kind as she's fair? For beau-ty lives with kind - ness,  
kind as she's fair? For beau-ty lives with kind - ness,

kind - ness, Love doth to her eyes re -  
kind - ness, Love doth to her eyes re -  
Love doth to her eyes re -  
Love... doth to her eyes re -

L. H.

pair, . . . To help him of his blind - ness ; And being

pair, . . . To help him of his blind - ness ; And being

pair, . . . To help him of his blind - ness ; And being

pair, . . . To help him of his blind - ness ; And . . . being

L. H. *pp*

help'd, in - hab - its . . . there, and being help'd, in -

help'd, in - hab - its there, and being help'd, in -

help'd, in - hab - its there, . . . and be - ing help'd, . . . in -

help'd, in - hab - its there, and being help'd, in -

hab - - its there.

hab - - its there.

hab - - its there.

hab - - its there.



Then to Syl - via let us sing,

Then to Syl - - via let us sing,

Then to Syl - - via let us sing, That

Then to Syl - - via let us sing, That

That Syl - via is ex - cel - ling; She ex -

That Syl - via is ex - cel - ling; She ex -

Syl - via is ex - cel - ling; She ex -

Syl - via is ex - cel - ling; L.H.

cels . . each mor - tal thing Up - on the dull earth

cels each mor - tal thing Up - on the dull earth

cels each mor - tal thing Up - on the dull earth

She . . . ex - cels each mor - tal thing Up - on the dull earth

The musical score is written for voice and piano. It consists of three systems of staves. The first system has five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system has five staves: four vocal staves and one piano accompaniment staff. The third system has five staves: four vocal staves and one piano accompaniment staff. The piano accompaniment is marked *pp* (pianissimo) and includes a section marked *L.H.* (Left Hand). The lyrics are: "dwell - ing; Let us gar-lands to her. . . bring, let us gar - lands to her". The score is in G major (one sharp) and 4/4 time. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some chords. The vocal parts are simple, with the lyrics written below the notes.

dwell - ing; Let us gar-lands to her. . .  
dwell - ing; Let us gar - lands to her  
dwell - ing; Let us gar-lands to her bring, . . .  
dwell - ing; Let . . us gar - lands to her  
bring, let us gar - lands to her  
bring, let . . us . . gar - lands to her  
let us gar - lands to her  
bring, let us gar - lands to her  
bring.  
bring.  
bring.  
bring.

Prince's Theatre. A gratifying and well deserved presentation was made, on the 3rd ult., by the Bristol Choral Society to Mr. J. H. Fulford, the accompanist, and who also does other excellent service in musical circles of our city.

#### MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

THE Dublin Musical Society gave its first Concert for the season at the Royal University, Earlsfort Terrace, on the 3rd ult. Mendelssohn's "St. Paul" was the work presented, and the principal vocalists were Miss Jessie Scott, Miss McConnell, Mr. J. Leyland, and Mr. Andrew Black. The performance was artistically and financially successful, and the training of the choir and band of 360 performers was in accordance with the high standard always maintained by the Society. Dr. Joseph Smith conducted, Mr. John Horan, sen., was organist, and Mr. Werner led the strings.

The Irish Arts and Crafts Exhibition opened at the Royal University on the 2nd ult., with a performance of Sir Arthur Sullivan's "Inaugural Ode," conducted by Mr. Th. Werner; during its course Glee and Ballad Concerts of Irish music were given under the direction of Dr. T. H. R. Jozé and others, and during the fortnight before its closing Prize Competitions were held for Military and Trade Bands, the adjudicators being Messrs. Van Maanen, T. Douglas, and Th. Werner.

Dr. W. H. Collisson's humorous Irish opera, "The Knight of the Road," was revived on the occasion of the opening of a new wing to the Rotunda Hospital by the Countess Cadogan, on the 4th ult.; and the charitable fêtes, "Cyclopia" and "Sing-Su-Hay," at the Leinster Hall, gave occasion for various Ballad and Glee Concerts under the direction of Mr. Vincent O'Brien, Mr. Andrew Keane, the Leinster Choral Society, &c.

The third of the Dublin Popular Concerts took place on Saturday, the 14th ult., at Leinster Hall, the principal artists being Madame Belle Cole, Miss Ghitta Corri, Messrs. Joseph O'Mara, Charles Magrath, Gordon Tanner, Sydney Brooks, C. de Jong, and Dr. Collisson (accompanist). The same names were announced for the Concert of the 21st ult.

The Dublin University Society gave Purcell's "Dido and Æneas" at its first Concert, which was held on Saturday afternoon, the 14th ult., in the Examination Hall, Trinity College. The principal solo parts were undertaken by Miss Ada Craig, with amateurs of the Society. Mr. Charles Marchant was conductor.

Places at the Royal Dublin Society's Recitals of Classical Chamber Music are now so sought for that it is very difficult to obtain admittance. On Monday, the 9th ult., the following programme was announced: Haydn's String Quartet in D minor, Beethoven's Violoncello Sonata in A (Op. 69), and Schumann's Quartet in E flat.

Mr. Charles Kelly's annual benefit Concert took place at the Antient Concert Rooms on the 7th ult., when the popular basso was assisted by the principal musicians of Dublin and achieved a brilliant success.

"The Messiah" was, as usual, given by the Dublin Musical Society as an extra Christmas performance, on the 18th ult., at the Royal University, with Miss Frengley (a member of the choir), Miss Clara Butt, Mr. Edward Branscombe, and Mr. Douglas Powell in the principal parts; Dr. Joseph Smith conducting.

The Examinations for Degrees in Music, at the University of Dublin, were held at Trinity College, on the 16th, 17th, and 18th ult. The following satisfied the examiners: First examination for Mus. Bac. degree, W. A. Taylor; second examination for Mus. Bac. degree, Allan Paterson; examination for Mus. Doc. degree, W. H. Hannaford.

On the 19th and 20th ult. Professor Prout gave Lectures on Bach's forty-eight Preludes and Fugues at Dublin University.

#### MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

THE Dundee Amateur Choral Union gave its first Concert of the season on the 18th ult., with Mr. C. Dreschler Hamilton as conductor. The work chosen was Costa's "Naaman." Mrs. Fisk, Mr. Hedmond, and Mr. Bispham

were the soloists, and did very good work. Miss Amy Sargent was unable to appear on account of illness, and special praise is due to Mrs. Haden, who undertook the soprano solos at a very short notice, and sang them admirably. The chorus was in good form, and may be particularly commended for a fine performance of the chorale "When famine over Israel prevailed," and the Sanctus.

At the second of the Harrison Simpson Concerts, held on the 5th ult., the artists were Miss Nikita, Miss Ada Crossley, Miss Pauline St. Angelo, Messrs. Jack Robertson, Santley, and Popper.

An enjoyable Concert was given on October 23 by Madame Albani, assisted by Miss Clara Butt, Messrs. Norman Salmond, Johannes Wolff, Hollman, and Raoul Pugno. Special mention must be made of a really perfect rendering of Rossini's "Quis est homo," by Madame Albani and Miss Butt.

A Recital was given on November 27, by M. Sarasate and Madame Marx-Goldschmidt. Among local events, there have been two meetings of the Dundee Society of Musicians, on November 2 and the 14th ult., the first being entirely devoted to works by Brahms. Mr. S. Fraser Harris delivered the concluding Lectures on Mozart, Beethoven, and Wagner on November 12 and 26 respectively, to appreciative audiences.

#### MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

MENDELSSOHN'S "Athalia" was the principal attraction at the fourth and last interim Concert occurring between the triennial Festivals of 1893 and 1896, which took place in St. Andrew's Hall on the 5th ult., before a large and fashionable audience. Miss Teresa Blamy, Miss Sylvia Rita, and Miss Gordon Scott took the principal parts, while the narrative verses were powerfully declaimed by Mr. Charles Fry, who made his first appearance in Norwich. The Norwich chorus, assisted by contingents from Yarmouth and Lowestoft, were in grand form, and showed continued signs of improvement, attributable in a great measure to the painstaking trouble bestowed upon the voices by the chorusmaster, Dr. Horace Hill. The band consisted mainly of members of the local Philharmonic Society, with the addition of a few professionals in the wind department, and was led by Mr. F. W. B. Noverre, with Dr. Bunnett at the organ. The combination of these forces resulted in a fine performance of the work. In addition to songs by the principals, several orchestral works by the band, and a masterly delivery of Baring-Gould's "Building of St. Sofia" (with organ accompaniment) by Mr. Fry—who received almost an ovation—the audience had the opportunity of hearing Dr. Bunnett's scena with chorus ("Rhineland") during the second half of the Concert. This slight work, which was specially composed for the Norwich Festival of 1872, like the bulk of the worthy doctor's works, is graceful, melodious, and elegant. Miss Blamy sang the soprano solos most charmingly, and it goes without saying that band and chorus did their share *con amore*. "Rhineland" is well worth the notice of provincial choral societies. It is a pleasure to say that the series of interim Concerts now brought to a close have been the most successful ever given in the City, and reflect the greatest credit upon those concerned in their inception and maturing.

The Norwich Orchestral Union chose Dr. Armes's "Hezekiah" for performance at its appearance on the 11th ult. The vocal quartet comprised Miss Louise Burns, Miss Gazely (a rising local contralto), Mr. Chambers-Coleman, and Mr. F. B. Randalow, each doing good service in their several parts. The chorus (numerically small in tenors and basses) gave a capital account of the work falling to its share. The band, mainly composed of juvenile performers, was hardly up to the composer's requirements, which in many places necessitates experienced players. Mr. Ernest Harcourt conducted with much ability. The second half of the programme comprised the miscellaneous selection usual upon such occasions.

The Great Yarmouth Musical Society was heard in Mendelssohn's "Hymn of Praise" on November 26, Mr. Haydon Hare, organist at St. Nicholas, making his first appearance as conductor. It was no easy task to follow so thorough a musician as Mr. Stonex, who so ably presided over the Society for many years, but Mr. Hare is likely to prove a useful successor. Perhaps it was not quite wise to attempt a work which requires every member of the orchestra to be a master of his instrument, as does the opening Symphony of the "Hymn of Praise"; but considering the force at command it went with commendable precision. The body of choristers, although not large, did their work with conscientious zeal, the majestic opening chorus and the grand concluding one being given with much vigour. The soloists were Miss Annie Norledge, Miss May Sieber (a local aspirant to fame who is likely to be heard of in the near future), and Mr. W. Fell. The second half of the programme included the Overture to "Ruy Blas," a part-song, "The Rose," from the pen of the conductor, and a miscellaneous selection.

The Great Yarmouth Orchestral Society came before the public for the first time this season on the 14th ult., under the conductorship of Mr. C. W. Moss. The Society is numerically strong, with a good sprinkling of ladies at the violin desks; but it showed wisdom on the part of the conductor not to attempt a whole Symphony, the *Andante* from No. 1 of Beethoven being the only piece in the programme of a classical character. Two movements from Gade's Trio (Op. 42) were very well played by Messrs. Hare, Moss, and J. F. W. Bray. Vocal selections were given by Miss Gertrude Bevan and Mr. S. Heath.

The Beccles Choral Society gave a performance of Handel's "Messiah" on the 9th ult. The solo parts were filled by Miss A. Stannard, Miss Parsons Norman, Mr. H. W. Gunston, and Mr. J. H. Brockbank. The Beccles Orchestral Band were responsible for the accompaniments, led by Mr. W. H. Delf. Mr. W. W. Harvey conducted a highly creditable performance.

#### MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

The Scottish Orchestra, under M. Kes's skilful training, has made great strides alike in the excellence of its performances and in public favour. The large audiences which hitherto have been the conspicuous feature of the new orchestral scheme in Edinburgh have been fully maintained, and little but praise of the new conductor is to be heard on all sides. The "Jupiter" Symphony, with which the third Concert of Messrs. Paterson's series was opened (on the 2nd ult.), suffered from the somewhat deliberate tempo to which M. Kes's beat is prone; but the delicacy of Moszkowski's Suite in F (Tema with Variations and one other movement), the vague and fugitive character of the outlines in a Prelude from Chabrier's "Gwendoline," and the surging excitement of the "Tannhäuser" Overture were faithfully reflected. The climax of the Overture was given with magnificent power. Miss Evangeline Florence contributed a long scena from Thomas's "Hamlet" and an aria from Gounod's "Mirella" with much acceptance, and she succeeded in securing the A flat in *all*, as well as the enthusiastic applause of the large audience.

At the fourth Concert (16th ult.) a new dramatic cantata by the talented young composer, W. Augustus Barratt, was produced for the first time. "The Death of Cuthullin," commissioned specially for these Concerts, is written for soprano, tenor, and bass soli, chorus and orchestra. No work could have a better chance of adequate performance than at the hands of Mr. Kirkhope's magnificent band of singers. The "choir" has developed into a full-blown chorus and need fear no competition from any quarter. Every justice was done to the many effective choral passages; and the description of the "Combat," and "Blow soft, O Norland gale" (a very clever boat song with haunting refrain), were loudly applauded. The different choruses for "Maidens" and for "Bards," as well as the final scene, "Lament for Cuthullin," were also well received. The general impression was much marred by the unfortunate indisposition of Miss Sargent, who should have sung the important solos assigned to *Brigida*.

It is no discredit to the ladies who at three hours' notice bravely undertook the difficult task of supplying the voice parts of not too "vocal" music that the intentions of the composer were not always so manifest as the anxiety of performers and audience. Mr. Peterkin was eminently successful in the bass solos, and Mr. Lloyd Chandos sang "Carril's Song" (the most obvious melody in the work) in a way which drew forth the warm applause of the audience. Mr. Barratt was called to the platform at the close to receive hearty congratulations. The choir was of course perfectly at home in the "Hymn of Praise," which formed the second part of the programme, and Mr. Kirkhope's successful efforts were fully recognised by audience and chorus alike.

At the special Advent services in St. Mary's Cathedral Mr. Charles Macpherson's new Psalm, "By the Waters of Babylon," was given by the combined choirs of the Cathedral, under Mr. Collinson's direction, on the 13th ult. The Psalm has already been performed at the Royal College of Music with great success. The work was admirably rendered and its many beauties made a deep impression. The anthem was a selection from the "Hymn of Praise," in the solo parts of which Mr. Gledhill's beautiful voice and finished style were heard to great advantage. A capable orchestra of about forty players lent valuable support in one of the most successful of the many choral successes at the Cathedral.

On the 18th ult. the choir of St. Paul's Episcopal Church gave a performance of Spohr's "Last Judgment," under the direction of Mr. Prendergast, organist of the Church.

On November 29 Señor Sarasate, assisted by Madame Berthe Marx-Goldschmidt, gave his annual Recital. The audience was not quite so large as the great violinist has a right to expect in Edinburgh, but it responded as readily as of yore to the potent magic of his bow.

On the 14th ult. an enormous audience taxed the utmost resources of the Empire Theatre to hear Herr Rosenthal's first Recital in Edinburgh. The great pianist elected to make his *début* here in the "Appassionata" Sonata, and there is no work in which an audience can better gauge a new pianist's place among the great artists. Herr Rosenthal's phenomenal technique compelled the unstinted admiration of his audience, and a wave of enthusiasm swept over the building after the magnificent *tour de force* in Liszt's "Masaniello" Fantasia. His greatest artistic successes were won in two encores—Schubert's charming little Impromptu in F minor and Chopin's "Berceuse."

#### MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

TRUE enough it is that the management of the Choral and Orchestral Union has entered upon a rather drastic change of programmes, alike as regards the "Classical" nights and the Saturday "Popular" evenings. Whether *Codlin* or *Short* is our best friend it is not for the writer of these notes to discuss at the present moment, and it, therefore, only remains to record one outstanding matter of fact. It is this: the marked change in the composition of the Saturday programmes has sufficed to draw big audiences to St. Andrew's Hall. Lighter fare has, without a doubt, appealed to the people with notable success, and, as has been said over and over again, the people have a method of their own of showing what they really want. On the 14th ult., for example, an overflowing audience assembled in our leading concert-room to listen to the Procession music from Goldmark's "The Queen of Sheba," the "Tannhäuser" Overture, the *Scherzo* from Mendelssohn's "A Midsummer Night's Dream," and the C minor Symphony. At a "Pop" one does not want much better than Beethoven's No. 5; as produced, moreover, under the *bâton* of Mr. Willem Kes, the new Conductor of the Scottish Orchestra, it would be hard to imagine a more enjoyable interpretation of the work. Mr. E. C. Hedmond sang familiar selections from Weber and Wagner, and here again renewed evidence was in favour of the new order of things. On the Tuesday evenings the audiences have not, unfortunately, been great. Mr. Moriz Rosenthal showed again, however, what a



name means, and thus it came to pass that this accomplished pianist attracted one of the largest houses of the season. The new-comer was at his best on the 10th ult.; so, also, Mr. Kes in his fine rendering of the Tchaikowsky Symphony (No. 4) in F minor. Saint-Saëns's "Samson and Delilah" was announced for performance too late for notice in our current issue in view of the Christmas holidays. It may, however, be mentioned that the Glasgow Choral Union has taken a well sustained interest in the work, and that the soloists retained for the performance included Mrs. Katharine Fisk, Messrs. Hedmond, Andrew Black, and Bispham.

Paisley's own choir was to the fore on the 9th ult., when the local Choral Union gave a wonderfully fine performance of Gounod's "The Redemption." The enterprise of Mr. James Barr's Society is, indeed, commendable. The Union numbers close upon 250 voices, and the management do not for a moment hesitate to engage at least forty instrumentalists from the Scottish Orchestra when a choral work is on hand.

The Glasgow Glee and Catch Club gave a "Ladies' Night" on the 5th ult. It is only very occasionally that the coveted card is issued, and, to quote from an old-world writer, the meetings are invariably "elegant and fashionable." Mr. Allan Young conducted with all his wonted care and intelligence, and many hearty felicitations were exchanged on his restoration to good health.

### MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

Two Concerts by the Philharmonic Society have to be noted since the last record of music in these parts. At the first, which was given on the 3rd ult., Dr. Hubert Parry conducted a miscellaneous programme of no special merit, the playing of Mr. Rosenthal being chiefly responsible for raising it above the commonplace. On the 17th ult. Dr. C. Villiers Stanford succeeded for the evening to the conductor's seat, the leading feature of the performance being Mendelssohn's "Hymn of Praise." The appointment of a successor to the late Sir Charles Hallé is, up to the time of writing, still in abeyance. On the 6th ult. the Post Office Choral Society returned to its earlier and better paths, and after an interregnum of a season or so restored oratorio to its proper place at the annual Concert in the Philharmonic Hall. On the date named Haydn's "Creation" was given by the members under Mr. J. C. Clarke.

For the usual Advent oratorio at the Pro-Cathedral, Mr. Burstell had selected Gaul's cantata "The Ten Virgins," two performances of which work took place on the 5th and 12th ult. This somewhat meagre chronicle completes the list of what has been done in choral Liverpool during the past month. On the Cheshire side of the Mersey the Birkenhead Cambrian Choral Society has given Handel's "Messiah," under Mr. D. O. Parry; and at the same place Bach's "Christmas Oratorio" received good treatment at the hands of Mr. J. W. Appleyard and the St. Cecilia Society, on the 21st ult.; at Rock Ferry, on the 16th ult., Schumann's "Pilgrimage of the Rose" was performed, under Mr. Pemberton; and at Liscard, Handel's "Judas" formed the programme of the regular Christmas Concert, under Mr. Argent.

Orchestral music has again been considerably to the fore in this district. At St. George's Hall, on the 8th and 15th ult. respectively, Mr. H. A. Branscombe played Handel's fourth and second Organ Concertos at the Sunday Concerts, and the effect of the whole, accompanied by the fine body of strings in the regular band engaged for these performances, was extremely good. On the 14th ult. the Orchestral Society gave one of its annual Ladies' Concerts at the Philharmonic Hall, when Mr. Rodewald directed an excellent performance of Schubert's C major Symphony, Wagner's "Parsifal" Vorspiel, and other important selections. The same conductor—who, by the way, is now unfortunately underlined as *pro tem.*—on the 10th ult., once again showed what excellent work can be done by the Società Armonica when once its members are brought face to face with a sense of their responsibilities. A Haydn Symphony formed the chief feature of the programme. At

the Concert previously-named some new and charming songs by Dr. Stanford were sung by Mr. Plunket Greene, accompanied by the composer; and at the performance last alluded to, a couple of clever and pretty novelties for orchestra were produced by Mr. C. W. Black, a young local writer.

At Runcorn, Barnett's "Ancient Mariner" was given, on the 16th ult.; and at Warrington, Handel's "Messiah," on the 18th ult., under Mr. F. H. Crossley.

### MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

To the Thursday evening Concerts, which still bear the name of their lamented founder, Sir Charles Hallé, a peculiar interest has during the last two months attached. The special excellence of our Manchester orchestra had resulted not so much from the accomplishments of the individual players as from the absolutely unique relationship established between them and their accomplished chief, and from the close understanding and entire confidence which had grown up on both sides. Constant performance under one unfettered master during the winter months of many consecutive years had served to render the response of the band to whatever demands were made upon it as prompt and as nearly perfect as possible. Every listener felt that, whatever may be his conception as to the adequacy of the rendering, as to the too faint or too high colouring of any of the works produced, the interpretation was, at any rate, consistent with the intention of the conductor, and represented his sense of the meaning of each phrase. And so, although no doubt was or could be entertained that among our native-born artists we have many to whom the *bâton* might with absolute safety be entrusted, there was, nevertheless, a fear lest arrangements hurriedly made and frequently changed for the control of the orchestra until a permanent head could be secured might lead to a looser discipline, to the less satisfactory rendering of the classical masterpieces which we love, and to a diminution of energy in the production of new works not yet brought before us. Most happily, all such fears have proved groundless. The loyalty of the members of the orchestra has been unswerving, and the fitness of each selected chief for his responsible task has been amply demonstrated. Following Sir Arthur Sullivan we have had Sir Joseph Barnby, and under his guidance an entirely admirable rendering of the work with which we have of late years become so thoroughly familiar—viz., the "Faust" of Berlioz; and, on the 19th and 20th ult., two performances of "The Messiah." Mr. F. H. Cowen especially interested us by the fresh light which he threw upon Beethoven's Symphony in A, every note of which seemed to dwell in his memory. Even under the Viennese conductor, to whom our eyes are anxiously turned, no more intelligent unfolding of the great work has been given here. Sir A. C. Mackenzie gave such a masterly reading of the peculiarly complicated and intricate Fourth Symphony of Tchaikowsky that we should be more than pleased could he be prevailed upon again to visit us, and especially if he would bring with him one of his delightful Scottish Rhapsodies. Professor Stanford has introduced here the work which he has labelled "L'Allegro ed il Penseroso," of which the second movement proved far the most interesting; and when Mr. R. H. Wilson took in hand the "Lobgesang" and Rossini's "Stabat Mater," the choir naturally testified their enthusiasm for their tutor and friend. But although such frequent changes bring before us many accomplished conductors, with whom we should otherwise not become acquainted, and are not without good result in securing effects to which we are unaccustomed, it is questionable whether the advent of a permanent chief could, without danger, be very long delayed. In the meantime, however, we have learnt that even in the Free Trade Hall a real *pianissimo* is possible, and the new-comer will be bound to occasionally secure such a relief; and perhaps he may venture a step farther, and by subduing the energy of the more blatant instruments secure our gratitude to an extent to which no one has yet earned it.

Our anxiety has been so wholly absorbed in the orchestral work that we have come to realise something of the true value of its guiding hand, and the far slighter importance of the vocalisation which serves to relieve the mind from its earnest strain and enables it to recover its elasticity and its readiness to receive new impressions; therefore the mere record must suffice that Madame Ella Russell—so extremely valued here in opera—has scarcely yet proved her capacity for oratorio; that Mdlle. Boye may possibly in time take rank among our acceptable contraltos; that Miss Margarethe Petersen is admirable in the smaller German and Swedish *Lieder* which find fitting place in the second part of a programme, but has some peculiarities of tone and roughnesses of style from which she would do well to free herself if she desires to find a home among us. But the opportunity which brought to the front Herr Carl Fuchs was welcome, although he employed it far more profitably in the smaller pieces, which he played with good tone and in admirable *cantabile* style, than in the Schumann Violoncello Concerto, which deserves not the care he bestowed upon it. There could be but one opinion respecting the splendid executive skill of Madame Carreño or of Herr Rosenthal, the two pianists who have been here; but we are bound to protest against the gross misconception of Mendelssohn's "Lieder," especially of No. 1, exhibited by the latter.

There was much to enjoy at the Concert which, on the 16th ult., Mr. Harrison gave in conjunction with Messrs. Hime and Addison, of this city. It is not always easy to understand why the efforts of some artists seem so violently to excite an audience, or to join in applause which appears grossly indiscriminating and even hurtful. But there was entire unanimity of opinion with respect to the finished rendering of Mozart's "L'Addio" by the young Australian, Miss Ada Crossley, who, at a time when such qualifications are too rare, brings us a rich contralto voice of even tone throughout its compass, and delivered with perfect freedom from that ridiculous affectation of hysterical emotion which suggests a half-paralysed loss of control. Then the rejuvenated power and richness of Mr. Santley's voice and the almost rollicking joviality with which he rolled forth its sonorous tones brought again to us a pleasure which we had thought must have for ever passed. And, in the second *Etude* of Rubinstein's Op. 23, Miss St. Angelo showed a freedom of wrist and a crispness of touch for which we were scarcely prepared; while the violoncello playing of Herr Popper, although never devoted here to any great or lofty purpose, was finished and void of apparent effort.

One of our most esteemed pianoforte teachers, Mr. Max Mayer, gave, on the 9th ult., the first of a short series of Chamber Concerts. With Mr. F. Norton he introduced the Clarinet Sonata (Op. 120) of Brahms; with Mr. Brodsky the G major Duet (Op. 78) of the same author; and, with the further aid of Mr. Vieuxtemps, the Schumann Trio (Op. 63); before which closing piece Miss Petersen intermitted Schumann's Cycle of Songs (Op. 42), "Frauenlieben und Leben."

It is pleasant to be able to report continued improvement in Mr. Lane's choir, as shown in our first Christmas performance of "The Messiah," when the choruses were given with very considerably enhanced power and meaning.

#### MUSIC IN NORTH STAFFORDSHIRE.

(FROM OUR OWN CORRESPONDENT.)

ON November 29 a very successful Concert was given in the Newcastle High School before a distinguished company of visitors. Mrs. James Heath, Miss Moore, Mr. Parkes, the High School Choir (under the direction of Mr. J. Alcock), Mr. Pawle, and Mr. Butterworth contributed to an excellent programme. The Meakin Popular Concerts still maintain their hold upon the people, and on the 2nd ult. the Victoria Hall was once more crowded. Dr. A. L. Peace, of Glasgow, gave an Organ Recital, and Miss Thudichum and the Westminster Glee Singers elicited unstinted applause.

"An Evening with Tennyson" was the title of a Musical Lecture given by the Rev. J. V. Rogerson, at the Hanley Presbyterian Church, on the 3rd ult.

With the object of rendering aid to the School Scholarship Fund the pupils of the Hanley Higher Grade School gave a Concert, on the 5th ult., at the Victoria Hall. A very lengthy programme was successfully carried out, with credit to the performers and instructors.

Mr. E. Brain conducted the eighteenth annual Children's Festival on the 10th ult., at the Fenton Town Hall. The children sang a number of part-songs with considerable taste and expression, giving strong evidence of careful training.

Miss Edith Hooley held a very successful Concert on the 10th ult., at the Tunstall Town Hall. Miss Shirley (Hanley) and Mr. Copestake (Longton) contributed vocal pieces.

The annual "Messiah" performance by the members of the Hanley Glee and Madrigal Society is eagerly looked forward to in this district. Given with the aid of Madame Fanny Moody, Miss Ransome, Mr. Edward Lloyd, and Mr. Charles Manners, and a capable orchestra, on the 12th ult., it is natural that a vast audience should have been more than satisfied. At times the applause was a thing to be remembered. The choir was excellent, and Mr. Garner conducted with complete success. Mr. Johnson presided at the organ and Mr. T. Shaw led.

The Longton Choral Society presented "Alexander's Feast" and "Hear my Prayer" on the 12th ult., at its first Concert, in the Town Hall. Under Mr. E. H. Bloor's direction, a chorus of seventy voices, assisted by Miss Emily Davies, Mr. Gawthrop, Miss Jessie King, and Mr. W. H. Burgon, gave a good rendering of these two works. The Society is worthy of a larger measure of local support.

Mr. Elgar will write a cantata for the North Staffordshire Musical Festival. The meeting decided to have one day and two evening performances. The Guarantee Fund has reached £710 towards a total of £1,000 required.

#### MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

ON the 4th ult. no less than three local choral societies gave Concerts. The South Shields Choral Society commenced its twelfth season with performances of the late Goring Thomas's choral ode "The Sun Worshipers," Sir Arthur Sullivan's dramatic cantata "On Shore and Sea," and sundry other pieces of a miscellaneous character. The principal vocalists were Miss Maggie Davies, Miss Sarah Berry, and Mr. Iver McKay, whose efforts were greatly appreciated. Mr. Alfred Oppenheim was solo violinist, Miss Annie Smith discharged the duties of accompanist, and Mr. Michael Fairs conducted. The Concert was largely attended and in every way successful.

The Jarrold Choral Society, on the same night, gave the first Invitation Concert of its sixth season, on which occasion the principal work performed was Dr. Hubert Parry's "Ode to St. Cecilia." The vocalists were Miss Emily Davies, Madame Marie Bellas, Mr. T. W. Page, and Mr. W. H. Burgon. Mr. T. Wilkinson presided at the organ, Miss Teresa Larkins at the pianoforte, and Mr. J. M. Preston was, as usual, the conductor.

The Chester-le-Street and District Choral Society gave a very creditable performance of Handel's "Judas Maccabæus" early in the month, in the Wesleyan Church, Chester-le-Street. The principals were Madame Kate Robinson, Miss Mimi Beers, Mr. D. S. Macdonald, and Mr. R. G. Thwaites. A small orchestra was engaged, with Mr. J. H. Beers as leader, Mr. J. M. Preston was the organist, and the conductor was Mr. L. Dyer Appleby. The Society is now in its seventh season, and its proceedings are marked by a laudable ambition.

On the 7th ult., in connection with the People's Concerts under the auspices of the Corporation of Newcastle, a performance of Rossini's "Stabat Mater" was given in the Town Hall, Newcastle-on-Tyne, by Dr. William Rea's Amateur Vocal Society. The solos were entrusted to Madame Adelaide Mullen, Miss Emily Himing, Mr. Henry Beaumont, and Mr. Gilbert King. Dr. Rea presided at the organ and Dr. G. F. Huntley conducted.

The annual Concert of the Northern Musicians' Benevolent Society took place in Olympia, Newcastle-on-Tyne, on the 9th ult. The principal work upon the programme was

Mr. Edward German's Suite in D minor, composed for and produced at the recent Leeds Musical Festival. This remarkably fine work was, on the whole, creditably performed and very greatly appreciated. Other works presented were the "Rosamunde" Overture (Schubert), the Introduction to the third act of "Lohengrin" (Wagner), the ballet music from Gounod's "Reine de Saba," Rossini's "Semiramide" Overture, and Göttermann's Concerto in A minor for violoncello, the solo part being very creditably played by Miss Gertie Smith, a young lady just in her teens, who has decided talent. The vocalist was Mdlle. Zélie de Lussan, who created much enthusiasm, and Mr. J. H. Beers very ably conducted. This excellent Society was formed some few years ago for the purpose of raising a fund whereby those in the musical profession who need it may be assisted in the time of adversity.

The Durham University College Choral Society gave a very successful Concert of a miscellaneous character in the Castle Hall, Durham, on the 9th ult. The conductor of the Society is Mr. D. Whitehead, of Durham Cathedral.

The so-called Harrison Concerts took place in Sunderland on the 9th and in Newcastle on the 10th ult. The artists at both Concerts were Miss Nikita, Miss Ada Crossley, Mr. Jack Robertson, Mr. Santley, Miss St. Angelo (solo pianist), Herr Popper (violoncello), and Mr. Watkins (accompanist).

The Dunelm Choral Society gave a successful performance of Sterndale Bennett's "May Queen" on the 11th ult., with Miss Annie Nelson, Miss Helen Ditchburn, Mr. Tom Child, and Mr. G. H. Ditchburn as principal vocalists, Miss Soper at the pianoforte, and Mr. F. E. Leatham at the organ. Mr. G. H. Ditchburn conducted.

One of the most important Concerts of the month was that given by the Sunderland Philharmonic Society, on the 16th ult. The first part of the programme consisted of selections from the works of Richard Wagner, including the "Holy Grail" scene from the first act of "Parsifal," and the second part included Arthur Somervell's short cantata "The Forsaken Merman," which was heard for the first time at the recent Leeds Festival. The vocalists were Madame Marie Duma and Mr. David Bispham. The chorus of the Society number some 150 voices, and an excellent orchestra of forty-five performers was engaged, the conductor being Mr. N. Kilburn. The Concert was in every way successful, and reflected the utmost credit upon all concerned in it.

Another equally good Concert was given by the Gateshead Choral Society, in the Town Hall, Newcastle, on the 17th ult., when Handel's "Israel in Egypt" was performed, under the direction of Mr. J. M. Preston. The feature of the performance was the admirable singing of the choir, the fine choruses with which the work abounds being given without exception in a manner which it would be difficult indeed to surpass. This Society has had a remarkably successful career and promises to achieve great things in the future. Good performances of important works for voices and orchestra are far too few in these counties, and the future of this Society will be looked forward to with very considerable interest.

Performances of Spohr's "Last Judgment" have been given during Advent in the Cathedral and in St. Thomas's Church, Newcastle.

"The Messiah" was given in the Town Hall, Newcastle, on the 23rd ult., by the Newcastle Harmonic Society; conductor, Dr. C. Chambers. The vocalists were Miss Gertrude Hughes, Miss Hannah Jones, Mr. Maldwyn Humphreys, and Mr. Wm. Llewelyn. Mr. G. F. Vincent presided at the organ.

The Newcastle Chamber Music Society gave its third Concert of the season in the Assembly Rooms, Newcastle, on the 18th ult. The principal pieces in the programme were Mendelssohn's String Quintet in B flat (Op. 87) and Svendsen's String Octet in A (Op. 3), the latter being played by Messrs. Arthur Bent, Wallace Sutcliffe, William Ackroyd, Alfred Wall, Alfred Hobday, Percy Kearne, Paul Ludwig, and Tennyson Werge. Mr. Emlyn Davies was the vocalist, and Mr. J. M. Preston presided at the pianoforte. The Concert was eminently successful and greatly enjoyed.

The Sunderland Chamber Music Society gave Concerts in Sunderland on November 29 and the 21st ult. At the

former Mozart's Trio in G for pianoforte and strings, Beethoven's "Kreutzer" Sonata, and a Trio for pianoforte and strings in D minor (Op. 25), by F. E. Bache, were performed; and at the latter Quartets by Mozart and Harvey Löhr, and Grieg's Sonata for pianoforte and violin in F (Op. 8). The performers were Mr. John Parker (flute), Mr. W. W. Lax (violin), Mr. L. A. Nicholson (viola), Mr. G. I. Simey (violoncello), Mr. Oscar Cohen (pianoforte), and the Rev. G. W. Anson Firth and Mr. J. M. Hardwick (vocalists).

## MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

At Herr Ellenberger's Classical Concert, on November 28, with the exception of the concluding piece (Brahms's Trio in C minor), solos were the order of the evening. Miss Ellenberger delighted her hearers in Mendelssohn's "Variations Serieses" and in the Beethoven Violin and Pianoforte Sonata in D (Op. 12), which she played with her brother. Herr Ellenberger also gave Wieniawski's "Légende." Mr. Thorpe's violoncello playing is always anticipated with interest, and his one contribution (Becker's "Andante religioso") was scarcely enough. Miss Marjorie Eaton was the vocalist. We hope the future of these Concerts will reward Herr Ellenberger's talents both as performer and *entrepreneur* with the success they deserve.

The Sacred Harmonic Society's performance of "The Golden Legend" (Sullivan), on the 3rd ult., was characterised by the all-round excellence we have now come to associate with its undertakings. The vocalists were Miss Thudichum, Miss Meredyth Elliott, Mr. Piercy, Mr. Walter Ford, and Mr. Norman Salmond. Mr. George Essex presided at the organ with great judgment. The choral portions of the work were grandly sung by the large force under Mr. Adcock's control, "O gladsome Light" especially receiving a fine rendering. The band was equal to the exacting nature of the score, the many beautiful effects being adequately realised.

The West Bridgford Choral Society is progressing favourably, under Mr. J. S. Derbyshire's direction. On the 13th ult. it gave a creditable performance of Handel's "Judas Maccabæus," as far as the choruses and soloists were concerned. The solos were entrusted to Miss Maggie Jacques, Miss Jessie Marshall-Ward, Mr. Henry Pyatt, and Mr. F. S. Gilbert, justly esteemed local favourites. We wish this young Society every success, and trust it may be the precursor of others which may strive to keep the taste for choral music alive in the suburban districts so rapidly growing around us.

The Philharmonic Choir's first Popular Concert, on the 14th ult., was fairly well attended, and we hope these Saturday Choral Concerts will develop into an established series, with a larger infusion of choral music in the programmes. The soloists were Miss Maggie Jacques (whose beautiful soprano voice was heard to advantage in Weber's "Softly sighs"), Miss Holbrook, and Mr. Walter Ford. Mr. J. H. Wakefield gave a musically rendering of Beethoven's Violin Sonata (Op. 24), the pianist being Mr. C. H. Oaksford. The choir, though less strong in numbers, has gained in purity of tone.

## MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

The great musical event of the term that has just closed was undoubtedly the visit of Dr. Richter and his orchestra, on October 29. It was not, we believe, the first time that the famous Viennese conductor has visited Oxford, but so long an interval had elapsed that the performance had all the charm of novelty to the present generation, and excited a quite exceptional amount of interest.

The fifth series of the Public Classical Concerts has opened successfully, though a word of protest must be recorded with reference to a most thoroughly unsatisfactory performance of Beethoven's Second Symphony, on October 24. Spohr's Ninth Violin Concerto, as played by Fräulein Wietrowetz on October 24, and Schubert's Octet, as rendered on November 14, were both things to recollect. The singers were Miss Marie Brema and Mr. Plunkett Greene, both well established favourites here.



Mr. Farmer's Concerts at Balliol have also pursued their usual course week by week, the most notable being an Orchestral Concert, at which Mozart's D minor Concerto for pianoforte formed the great attraction, and a Madrigal Concert, at which a special point was made of the compositions of Weekles. At the Musical Union Invitation Concert (November 21), that Society again showed its devotion to Beethoven's later String Quartets, the C sharp minor being the specimen selected on this occasion.

It was eminently in accordance with the fitness of things that Sir John Stainer should select "Purcell" as the subject of his terminal public Lecture (November 19). Great pains had apparently been taken to provide an adequate supply of illustrations, the chief of them being the *Te Deum*, which was conducted by Professor Bridge.

Local musical Societies have not been very prominent. The St. Peter-le-Bailey Musical Society gave a selection from "The Messiah," in the Parish Church, at the beginning of December; and on November 21 the principal Society for men's voices, the Oxford Gleemen, gave a very successful Concert in the Holywell Music Room. Beyond this there is nothing to record.

Concerts, at which well-known performers have appeared, have, as usual, been so numerous as to entirely defy specification. Besides those whose names have been already incidentally mentioned, Messrs. Borwick, Rosenthal, and Sarasate have been playing, while amongst the singers it will be sufficient to record the appearance of Mesdames Gomez, Macintyre, Butt, and Palliser, and of Mr. Norman Salmond and the Meister Glee Singers. It is deplorable to be obliged to add that, as usual, the multitude of Concerts has tended to make the audiences at all of them very thin.

At the close of the term it was announced that Mr. F. Cunningham Woods, the Organist of Exeter College, was going to desert Oxford for London. This gentleman has for so many years played such a prominent part in musical doings here that the tidings came as somewhat of a shock. He has, of course, been the recipient of numerous testimonials, but the loud and widespread expressions of regret with which the news was received were unquestionably the best testimonial of all.

#### MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

DURING the past month further steps have been taken towards the establishment of a permanent Musical Festival in Sheffield. A meeting has been called by the Mayor to consider the scheme, and there is every prospect that next year will see the musical attainments of Sheffield and district represented by a well-managed series of Festival performances.

The doings of the last month have been mainly instrumental. The close of November saw excellent performances of standard works given by the principal choral societies. The Musical Union (Dr. Coward), in the "Creation"; the Choral Union (Mr. Suckley), in Verdi's opera "Ernani"; and the St. Cecilia Musical Society (Mr. W. Brown), also in the "Creation," have all given evidence of that abundant enthusiasm and plentiful supply of good vocal material which have led the supporters of the Festival scheme to foster ambitious hopes as to the future of South Yorkshire choral singing. But during December the orchestral societies have had their turn. The Collegiate Orchestral Society, directed by Mr. Suckley, led off on the 9th ult. by a capital performance of Mendelssohn's "Reformation" Symphony. The programme also included Mozart's "Magic Flute" and Weber's "Euryanthe" Overtures and a descriptive Suite by Godard. Mrs. W. St. Quentin Leng and Mr. Clarence Booker were the vocalists. On the following night the Amateur Instrumental Society, under Dr. Coward, gave a capital Concert, playing Mendelssohn's "Italian" Symphony and Overtures by Schubert and Ambroise Thomas. Miss M. L. Booker and Miss Hunt sang ballads.

On the 16th ult. the Brincliffe Instrumental Society opened its season with a Subscription Concert, under Mr. W. Peasegood. Beethoven's No. 2 Symphony was the chief piece on the programme.

A Violin and Pianoforte Recital, by Messrs. George and Bromley Booth, attracted a large audience to the Erard Rooms on the 3rd ult. Two Concerts given by the band of the First Life Guards, under Mr. Charles Harvey's management, and an Organ Recital in the Albert Hall by Mr. Guilman, may also be mentioned among the interesting events of the month.

During Advent selections from "The Messiah" have been given on Sunday evenings at St. Mary's Church, under the direction of Mr. J. A. Rodgers.

The second Harrison Concert was given on the 13th ult. Among the party were Miss Nikita, Mr. Santley, Mr. Ben Davies, and Mr. David Popper.

Mr. Frederick Dawson gave a Pianoforte Recital at the Press Club on the 21st ult.

A large number of "Messiah" performances were announced for Christmas Day. The Empire, Royal, and City Theatres were all utilised, as were also the Montgomery and Surrey Street Music Halls.

Costa's "Eli" was performed by the Amateur Musical Society, on the 17th ult., under the able direction of Mr. Schollhammer. The principals were Miss Annie Norledge, Miss Rina Robinson, Mr. Otto Dene, Mr. Joseph Lycett, and Mr. Bantock Pierpoint. Mr. John Peck led the band and Mr. J. W. Phillips was organist. The fine chorus-singing of the Society has won for it an extensive reputation, and in "Eli" the members had exceptional opportunities of displaying enhanced excellence. In all respects the singing of the choir evidenced an advance on previous efforts. The balance of tone, too, is improved this season, and with a few more additions to the tenor department the requisite balance of the parts will be attained.

The Doncaster Musical Society performed "The Messiah" on the 17th ult., in the Corn Exchange. Mr. H. McKenzie conducted.

The Sheffield Choral Union announces Sullivan's "Golden Legend" for its Spring Concert. This beautiful work had not been heard in Sheffield for several years, and its selection should have a good effect on the Society's subscription list.

The Barnsley St. Cecilia Society performed "The Messiah" on the 19th ult., under the direction of Mr. Alfred Benton, of Leeds.

#### MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

AN excellent Concert of Chamber Music, which it is hoped will prove to be the first of a series, was given at the Assembly Rooms, Salisbury, on the 4th ult., by Miss Aylward and Mr. F. L. Bartlett. The Concert-givers were assisted in the instrumental department by Mr. Prosper Burnett, and Mr. Watkin Mills was the vocalist. A well-arranged programme included Beethoven's Pianoforte Trio in C minor (Op. 1, No. 3) and Mendelssohn's Trio (Op. 66) in the same key, both of which were admirably played. Miss Aylward, Mr. Bartlett, and Mr. Prosper Burnett each contributed solos, which were greatly appreciated, as were also Mr. Watkin Mills's songs.

A performance of Spohr's "Last Judgment" was given in the Cathedral, according to long-established custom, on Tuesday, the 10th ult. The solos were sung by members of the choir, and the work received an impressive rendering. Mr. South's accompaniments on the organ were once more a special feature.

The Trowbridge Musical Union and its excellent conductor, Mr. H. Millington, are to be congratulated upon the success of "The Messiah" Concert, which took place in the Town Hall, Trowbridge, on the 10th ult. Miss Ethel Winn, Miss Bessie Elliott, Mr. Iver McKay, and Mr. Adolph Fowler were the solo vocalists, and the orchestra was led by Messrs. Duys and Millington.

Bournemouth has been well occupied with musical concerns during the past month. On the 3rd ult., Madame Albani, supported by a strong party of vocalists and instrumentalists, appeared at the Theatre before a crowded audience; and on the 7th ult. Miss Craigie Ross gave her annual morning Concert, being assisted by Miss Hirtzel and Mr. Herbert Thorndike (vocalists), and Mr. Hans Wessely (solo violinist). On the 12th ult. Madame



Newling's Ladies' Choir performed Abt's cantata "Minster Bells" and a miscellaneous selection of part-songs, at the Shaftesbury Hall, in aid of the funds of the Firs Home. Several pupils of Madame Newling appeared and gave evidence of commendable skill. Violin solos were also contributed by Mr. Charles Fletcher, and the Concert-giver was heard in some excellently rendered songs. A successful performance of Mr. Myles B. Foster's cantata "Cinderella" was given in the Assembly Rooms, Boscombe, on the 6th ult., by the pupils of Knole Hall College, in aid of Dr. Barnardo's Homes. The cantata was accompanied by an efficient orchestra, largely composed of pupils of the College, under the direction of Mr. Quinton. Conspicuous amongst the other events of the month was Herr Rosenthal's Pianoforte Recital, announced to take place at the New Town Hall, Bournemouth, on the 20th ult.

The Southampton Philharmonic Society is to be congratulated upon its activity. The second Concert of the season was given at the Philharmonic Hall, on Tuesday, the 17th ult., when "The Messiah" was performed under the conductorship of Mr. H. M. Pike. Gaul's cantata, "Joan of Arc," was given by the members of the St. Matthew's Choral Society, on the 9th ult.

An interesting Concert took place at the Temperance Hall, Romsey, on the 4th ult., when selections from "The Messiah," the "Creation," and "St. Paul" were given, under the conductorship of Mr. Moss. The orchestra, which played the Overture to "The Messiah," besides the accompaniments, was led by Mr. E. Tuck; and Miss A. Tuck presided at the pianoforte.

#### MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

LEEDS has been, in musical matters, unusually busy during the past month. Taking up the thread of our record where it was dropped a month ago, Herr Rosenthal's Pianoforte Recital, on November 21, need be only briefly chronicled. His startling technical powers were well illustrated in a programme of the usual type, and his reticence in a Beethoven Sonata (the "Appassionata") deserves especial commendation because it was hardly so expected. On November 26 the Leeds Symphony Society, which during the five years of its existence has done some good work, gave an interesting Concert. Gade's Third Symphony in A minor was the chief thing played, and, considering that the orchestra consists almost entirely of amateurs, was most creditably performed under Mr. Gutfield's direction. The vocalist was Mrs. A. W. Schüddekopf, a lady amateur, who sang some well chosen songs most artistically. On the 4th ult. the Leeds Subscription Concert season was begun. The Hallé band, conducted by Sir A. C. Mackenzie, was heard in a programme that was more exclusively "classical" than was intended, for the least familiar work, Tschaiakowsky's F minor Symphony, had to be omitted on account of insufficient opportunity for rehearsal, and that household word of music, the C minor of Beethoven, substituted. Despite this drawback, the Concert was a brilliant success, and Dr. Mackenzie's abilities as a conductor were warmly recognised. Mr. Brodsky, the new leader of the Hallé band, made a most favourable impression on his first appearance before a Leeds audience by his highly poetic and technically perfect playing of the Mendelssohn Concerto, and Madame Marian McKenzie contributed several songs with good effect. For many years past it has been the custom at the Leeds Parish Church to mark some of the more important ecclesiastical seasons by special musical services. On no such occasion, however, has a greater success been achieved than at the Advent Service on the 5th ult., when Brahms's "German Requiem" was given by a large chorus, a complete orchestra, and with Madame Henson and Mr. Browning as soloists. Mr. Benton, the organist, was the conductor. Not only was the artistic result admirable, but the power and impressiveness of the music can seldom have been more strongly felt. It is certainly encouraging to find that this great work is becoming better appreciated every year at Leeds. At a second Advent Service, on the 12th ult., the "Last Judgment" of Spohr was given, but without an orchestra, its place being filled at the organ as efficiently as

it could be by Mr. G. R. Sinclair, the organist of Hereford Cathedral. On the 14th ult. a Choral Contest was held, under the management of the Leeds Prize Musical Union, in the Town Hall. The singing was good, that of the male-voice choirs being of singular excellence. In this class the prizes went to the Nelson Excelsior Glee Union, the Harrogate Glee Society, and the Apollo Choir of Middlesbrough, the Reedyford Glee Union being only one point behind. The prizes for mixed choirs were won by the Batley Vocal Union, the Armley Choral Society, and the Mill Hill Chapel Choir. The judges were Messrs. Alfred Benton, of Leeds; W. H. Garland, of Halifax; and J. E. Ibeson, of Huddersfield.

At Bradford, too, there has been more than ordinary musical activity. On November 22 the second of the Subscription Concerts took place, a miscellaneous programme of much more than average interest being sustained by Miss Esther Palliser, Madame Marian McKenzie, Messrs. Ben Davies and Douglas Powell, with Herr Rosenthal as pianist and Mr. W. H. Squire as violoncellist. The third Concert, on the 13th ult., was of weightier calibre, the programme consisting of two choral works, "Acis and Galatea" and the late Goring Thomas's "Swan and the Skylark." Both were well done under Professor Stanford's able and artistic conductorship, the modern work having its characteristic grace and charm well brought out. The chorus was that of the Bradford Festival Choral Society, who sang admirably, the sopranos being especially fine. The Manchester band was responsible for the instrumental part of the performance, and the soloists were Madame Duma, Miss Clara Butt, Messrs. Edward Lloyd, Henry Piercy, and Andrew Black. Certainly, the "Swan and the Skylark," light as it is, bears, nay, gains upon a second hearing. On the 2nd ult. Mr. E. German visited Bradford to conduct, at one of the Concerts given by the Permanent Orchestra, several of his compositions. In every respect the result was most successful. The music exactly suited the band, which, conducted with exceptional ability by Mr. German, has never been heard to more advantage. Mr. Bartle, the Society's conductor, appeared as solo pianist, and played a Hungarian Rhapsody for pianoforte and orchestra with distinction. The vocalist was Miss Jessie Scott. During the month two very enjoyable Concerts have been given by local musicians. On November 25 Mr. S. Midgley gave a Concert of violin and pianoforte music, with a chorus of twelve ladies, trained by Mrs. Midgley, to give variety. Mr. John Dunn played Spohr's "Dramatic" Concerto in really masterly fashion, and joined the Concert-giver in Sonatas for violin and pianoforte by Grieg and Beethoven, the latter being represented by the "Kreutzer." Mr. Dunn was also the chief figure in the Concert given on the 9th ult. by Mr. J. H. Earnshaw, a Bradford pianist, at which Miss B. Rigg was the vocalist. Mr. Earnshaw's taste was shown in the unconventional series of pianoforte pieces he played, and his ability in their interpretation.

At Huddersfield there has been a lull. The Subscription Concerts have consisted of a Conversazione and an Organ Concert, at which Mr. Guilman appeared and played, among other things, Handel's Seventh Concerto in B flat and his own First Symphony for organ and orchestra, the latter being supplied by the very efficient local Philharmonic band, of which Mr. J. E. Ibeson is the able conductor. Miss Hannah Jones was the vocalist. The newly established Subscription Concerts at Halifax bid fair to be as successful as they deserve. On the 11th ult. Mr. and Mrs. Henschel gave one of their delightful Vocal Recitals, an entertainment that deserved to be styled perfection. On the 3rd ult. a Chamber Concert was given at Halifax by Mr. Herman van Dyk. The chief piece was Brahms's Pianoforte Trio in E flat (Op. 40), in which the Concert-giver was assisted by Miss Simpkin (violin) and Mr. Schrumph (violoncello). Mrs. van Dyk was the vocalist.

In the spacious Parish Church of Holy Trinity, Hull, a Choir Festival took place on November 21. In the afternoon Purcell's Te Deum formed a fitting tribute to the memory of England's greatest master, and was followed by the "Hymn of Praise." In the evening Handel's "Occasional" Overture and "Israel in Egypt" formed the programme. The chorus was good, the band

less satisfactory, but the performances were, for a first attempt, so successful that similar functions may be confidently expected in the future. The soloists were Miss Anna Williams, Madame Marian McKenzie, Messrs. H. Grover and Alan Turner; and Mr. F. Bentley, the organist of the church, was the conductor. Under Mr. Kilburn's active rule the Middlesbrough Musical Union is one of the most enterprising of Yorkshire Societies. On the 21st ult. it gave a Wagner Concert, the excessive modernity of which was tempered by a Purcell anthem, introduced to celebrate the day. The Holy Grail scene from the first act of "Parsifal" and extracts from "Tannhäuser" and "Lohengrin" were among the more striking things in an unusually advanced and interesting programme. Miss Palliser and Mr. Bispham were very successful as the principals. On the following day the Harrogate St. Cecilia Society gave a Concert, Mr. Gaul's "Holy City" and a miscellaneous second part forming the programme. Miss Rhodes, Miss Wilby, Messrs. T. Child and Knowles were the chief singers; and Mr. Sidney Jones was the conductor. The Keighley Musical Union, on the 3rd ult., had distinction conferred upon it by the presence of Professor Prout, who conducted a creditable performance of his cantata "Hereward," the chorus-singing being decidedly its finest feature. The soloists, Madame Haworth, Miss Nelson, Messrs. Green and Owens, were fairly efficient, if not quite equal to the occasion. On the 10th ult. the Batley Choral Society gave, under Mr. Bowling's conductorship, "Judas Maccabæus," and on the same evening Mendelssohn's "Walpurgis Night" formed the chief part of a Concert given by the Armley Choral Society, with Mr. Harrison as conductor. The Ripon Choral Society, of which the Rev. F. H. Taylor is the hon. conductor, gave Gade's "Psyche" and Bennett's "May Queen" with success, on the 12th ult., Miss A. Jackson, Mrs. Burrell, Messrs. Mace and Thornton being the soloists. "St. Paul" was the work chosen by the Morley Choral Society for its Concert on the 11th ult., Mr. Benton conducting; and Professor Stanford's "Revenge," with a portion of the "Creation," formed the programme of the Wakefield Choral Society's Concert on the 13th ult., which was conducted by Mr. J. N. Hardy.

#### MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

So much activity is being displayed on the part of the conductors of our great orchestral concerts that they may be said to absorb the chief interest of the musical season, relegating the events of the lyrical stage merely to a secondary place. At the present moment we are provided with no less than six grand orchestras, every one of them giving concert performances on Sundays, and at the same hour; and there being invariably some novelty included in the programmes, the difficulty is to know how to attend them all.

The Lamoureux Concert of November 24 proved to be particularly interesting, including as it did the first performance of the "Chansons de Miarka" of M. Alexandre Georges, set to the poetry of M. Richepin. The series of melodies has already been referred to in THE MUSICAL TIMES as one of the best amongst those which have been published of late years, and the audience fully endorsed that verdict. Madame Passama sang the "Nuages" with much charm and poetic feeling. She also gave a good interpretation of the "Hymne au Soleil," without, however, causing us to forget Madame Collier's fine rendering of this number at the Société de Musique d'Ensemble, and at the Bodinière. The same Concert brought a first hearing of three pieces for organ and orchestra from the pen of M. Guilmant; very well written indeed, but of a character more suitable for performance in the church than the concert-room. The second of the pieces, entitled "Adoration," was more especially applauded. Of Beethoven's Pastoral Symphony it would be scarcely necessary to speak, but for the fact of M. Lamoureux having treated us to an interpretation of such admirable perfection as to demand at least a word of acknowledgment. The Concert of the 1st ult. presented the first performance of an Overture, "Bérénice," by M. Silver, a recent Prix de

Rome. The work denotes the earnest student, without as yet showing any very pronounced individuality. On the 8th ult. we heard the "Élégie" for violoncello of M. Fauré, finely played by M. Salmon; the piece is very well known in its original form—viz., for pianoforte and violoncello. We may also mention the Funeral Dirge and final scene from "Götterdämmerung," in which both the vocalist, Mdle. Marcy, and the orchestra were greatly applauded.

M. Colonne's Concert, on November 24, included an interesting novelty in the "Trois Poèmes," by M. Charpentier, one of the most conspicuous of our "modern" school of composers. The "Poème Mystique" (after Manclair), pervaded as it is by intense feeling, obtained a great success; the "Poème d'Amour," albeit less fascinating than the former, was likewise much appreciated. As to the "Poème réaliste" (after Verlaine), it is intended to represent the medley produced by the number of different instruments which disport themselves at a country fête. The composer does not appear, however, to have deduced from his subject an artistic impression sufficiently clear to communicate itself to his audience, and the significance of the work has been much discussed. The principal novelty of the Concert on the 1st ult. was "La Naissance de Venus," scène mythologique, by M. Paul Collin, set to music by M. G. Fauré, an important work carefully scored, but wanting in the charm to which this graceful composer has accustomed us. A certain frigidity pervades the solo portions, somewhat relieved, it is true, by the sonority of the choruses. The excerpts from "Rheingold," at the same Concert, were a great success. In the Concert of the 8th ult. Madame Kutschera, a German singer, achieved a conspicuous success with Wagner's "Träume," while M. Colonne himself was the recipient of much applause in the performance of Beethoven's Choral Symphony, which is to be repeated at several of the succeeding Concerts.

The Société des Concerts du Conservatoire gave its first Concert of the season (the sixty-ninth since its foundation) on the 8th ult. Unlike its contemporaries in this capital, this Institution does not appear to be a prey to the feverish hankering after first performances, and there figured in its programme Mozart's Pianoforte Concerto in A, played by M. Saint-Saëns, whose "La Lyre et la Harpe" was likewise performed on this occasion, a work too well known to require special comment.

Always interesting and animated, the Concerts Harcourt, in their sixth performance of the season, gave, amongst other numbers, Wagner's "Kaisermarsch," composed in honour of William I. after the war of 1870. This fact, however, in no way influenced the audience, who, finding the piece more noisy than beautiful, bestowed but faint applause.

At the second of the Opéra Concerts we heard a Symphony with organ (No. 3) of M. Widor, a fine work, for the perfect interpretation of which, however, the organ of the Opéra proved scarcely powerful enough. M. Erlanger, a Prix de Rome of 1888, conducted some portions from his opera "Saint Julien l'Hospitalier." It is the production of an earnest musician, imbued with the most modern doctrines, but making a somewhat exaggerated use of his orchestral resources.

Concerning the Concerts of the Palais d'Hiver, we will only remark that they bid fair ere long to take rank with the above-named leading institutions.

The first performance took place on November 26, at the Opéra Comique, of "Xavière," dramatic idyl in three acts, the libretto by M. Louis Gallet, after the novel by M. Fabre, the music by M. Th. Dubois. The composer is one of our most able professors of harmony, his "Notes et Etudes d'Harmonie" being the worthy completion of the celebrated treatise of Reber. Any production from his pen could not be otherwise than correctly composed, and his present operatic score is manifestly written with a sure hand, and is moreover happily inspired in all those portions where charm of utterance is required, while somewhat deficient in vigour where passion is the theme. The employment by the composer of certain traditional and rather used-up forms may have contributed to produce this impression. However this may be, the fact remains that the work met with a very good reception.

On the 18th ult. "Frédérone" was produced at the Opéra. It is in five acts, the first three of which are by Guiraud, but orchestrated by M. Dukas, and the last two and the ballet by M. Saint-Saëns. The graceful style of M. Guiraud is little suited to so large a theatre as the Opéra House, and that of M. Saint-Saëns is too individual to blend well with M. Guiraud's numbers. Moreover, M. Gallet in his libretto has failed to convey the rugged grandeur of the mythical period with which the story deals, the result being that the work as a whole failed to arouse any enthusiasm. Mdlle. Breal being unable to sing at the production, owing to indisposition, although she appeared at the final rehearsal, her place was ably filled by Mdlle. Lafargue. Other artists were Madame Heglon and MM. Alvarez, Renaud, Vaguet, and Fournets, all of whom acquitted themselves of their several rôles in a praiseworthy manner.

### MUSIC IN BERLIN.

(FROM A CORRESPONDENT.)

THE recent production of Sir Arthur Sullivan's "Ivanhoe" at the Berlin Opera House has attracted a certain amount of attention among musicians to the German capital; a brief glance, therefore, at its music and musical institutions will possess an added interest at the present moment.

The Berlin Opera has of late years fallen under a cloud, and those who can recall the golden time when Lucca, Mallinger, Niemann, and Betz were in their prime are apt to shake their heads sorrowfully and to doubt whether the future has any revival of past glory in store.

There is no need for despair, however. The present management is very much on the alert in its endeavours to secure the services of promising singers from every part of the empire, and already a vast improvement is noticeable. Some operas may be seen to better advantage in Berlin than in any other city in the country—I shall take the opportunity presently of particularising.

As is the case in the other music centres of Germany, the Opera in Berlin is subsidised by the State; the opera-goer, therefore, is enabled to secure a comfortable seat at a moderate price, although the ruling prices in Berlin are high, if one compares them with those in vogue at other opera houses in the country. An Englishman, however, would not feel that six shillings was an unreasonable sum to pay for a stall, and if only we in England had a subsidised Opera of our own, who can tell whether Londoners might not flock to it in numbers sufficient to make it worth while to keep it open for nine or ten months in the year.

It is generally believed that in German theatres the singers are engaged for life. In some places this is the case, and the result is that, for the sake of economy, aged persons, of from sixty to seventy, who ought long ago to have been put on the retired list, are let loose upon an unoffending public, which has to exercise a considerable amount of imagination in picturing to itself what the, now pathetically feeble, voices must once have been. In Berlin, by a sensible regulation, the artists are engaged for a term of five years, and by this means a constant accession of fresh talent is possible. I have but little doubt that, in a few years, the Berlin Opera will once more be the first in the land. Among impending engagements may be mentioned that of Fräulein Ternina, of Munich, by many considered the finest soprano in Germany, and of Herr Kraus, a young tenor from Mannheim, who possesses, in addition to a beautiful voice, a fine stage presence, though he still has a good deal to learn. Space will only admit of a brief reference to a few of the leading artists now singing in Berlin, amongst whom Frau Sucher stands pre-eminent. Her voice, naturally, has lost its youthful freshness, but it is still magnificent in quality, and in such rôles as *Isolde* or *Brünnhilde* she is able to excite the wildest enthusiasm among her audience—in these two parts, indeed, she is probably unapproachable, as her acting in the dramas of Wagner is magnetic and unequalled by any actress now before the public; those who have seen her inspired *Kundry* at Bayreuth will bear me out in this. Berlin possesses quite a number of excellent light sopranos, but in heroic opera only two other names are worthy of mention, Frau Goetze and Fräulein Hiedler. The latter

has no claim to be considered other than mediocre; she has a pleasant voice, and, when at her best, sings with a certain amount of distinction. Unhappily, her intonation is frequently at fault, and though she sometimes leaves little to be desired in her rendering of a part, one is never sure, from one night to another, whether she will sing in tune. Frau Goetze is a much safer singer, and a splendid actress; she shows to great advantage in such parts as *Ortrud* in "Lohengrin" and *Brangäne* in "Tristan," but in essaying lighter rôles, such as *Carmen*, she is often hopelessly at sea.

Berlin is sadly in need of a really fine tenor, and, as I have hinted above, attempts are being made to secure one. Herr Gudehus had, some years ago, a considerable reputation, but neither he nor Herr Sylva, who now sing the leading heroic parts, can be considered more than third-rate, and as their appearance is not very much in their favour, it is obvious that new blood is required. Fortunately the Berlin audiences are not restricted to these two singers, as tenors from other opera houses not unfrequently come on starring visits to the German metropolis. In the matter of baritones and basses, Berlin is well represented, and among these must be mentioned Betz, Buls, and Stammer. Betz is an old man now, of course, but his voice is still a pleasure to listen to, and he remains, as he always was, an ideal *Hans Sachs*. Notwithstanding his years, he has created several new rôles quite recently, one or two of them with marked success; I refer more particularly to his *Falstaff*, which is in every respect an excellent performance.

The orchestra has, during the past few years, been very much improved, and there is a first-rate staff of conductors, of whom, perhaps, Dr. Muck is the best.

An agreeable feature of the management is the care given to the production of a new work or the revival of an old one. For the revival, last spring, of "Rienzi," an immense amount was spent on the magnificent and very realistic new scenery, and great pains were taken to give the work in its original form, including the *Pantomime* in the second act, which it has been the custom recently to cut out. I have said that certain operas are better given in Berlin than elsewhere, and as a case in point I may mention Humperdinck's "Hänsel und Gretel." As the two children, it would be impossible to find a better pair than Fräulein Rothauser and Fräulein Dietrich, each of whom possesses a charming voice and a wonderful fund of humour in acting. Each of the other parts, too, has a capable exponent, and there is a finish about the whole performance which it would be hard to match.

Having dealt at some length with the Opera, it is now time to say something of the Philharmonic, where the popular orchestral concerts are held. The members of the orchestra, which is the best in Berlin, receive a fixed salary, and concerts take place, from October to May, every Sunday, Tuesday, and Wednesday. On Sunday the admission is one shilling, on the other days a fine concert may be heard for seventy-five pfennigs, or ninepence; indeed, by purchasing a dozen tickets, it works out at sixpence a concert. It is no wonder that these concerts are well attended, and it is often hard to find two seats together on a Beethoven or Wagner evening, although the hall is very large. The Englishman on first entering the Philharmonic will probably be astonished to see, in place of the well-ordered rows of seats at home, a multitude of small tables with four or five chairs round each, and beer very much in evidence: I feel convinced, however, that before long he will have come to the conclusion that it is far the most comfortable way of enjoying a concert, and as no refreshments are served during the performance of a piece, the music is not disturbed in any way. There are, however, ten special concerts every winter, when the seats are arranged in the orthodox manner; these concerts correspond in some way to our Philharmonic Concerts, and a renowned conductor is especially engaged for them. For many years Von Bülow held the post, and considerably enhanced the fame of the orchestra. It is well known that under his direction the concerts were marked by many curious incidents, and one evening the programme contained nothing but Beethoven's Choral Symphony, which was performed twice in order that the audience might understand it better. Herr Nikisch is the present conductor of these concerts.



Another important Institution is the Singakademie, which was founded in 1791, with the object of promoting the practice of sacred music. It is now used for all manner of concerts, but a choral society is still working in connection with it, and important works are performed every year, including Bach's "St. Matthew" Passion, which is sung every Good Friday.

Then there is the Bechstein Saal, which is similar to the Steinway Hall in London, and is used principally for vocal recitals.

Celebrated artists from every part of the world give concerts at one or other of these halls, and of late there has been an increasing tendency to welcome English performers.

I have by no means exhausted the list of Berlin's musical attractions, for there are several important choral and orchestral societies which I have not yet mentioned, and of which I may name the Wagner-Verein and the Stern-sch-Verein, the latter being under the direction of Professor Friedrich Gernsheim.

### MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

THE opening of the opera season in New York was most successfully accomplished by a brilliant performance of Gounod's "Romeo et Juliette," and the high standard of excellence then set has been kept up without flagging through all the performances that have followed. Of the old favourites who have returned it is not necessary to say anything. The present company includes several newcomers who have, in nearly all cases, fulfilled expectations. Of the novelties presented, "Hamlet" has been decidedly the most important, since it served to introduce Madame Calvé as *Ophelia*. Her success was marked and instantaneous. All the orchestral concerts (and there are a great number of them) are fairly under way. Since last writing Mr. Franz Ondricek and Mr. Achille Rivarde have made their respective bows as violinists, and both seem to be well launched on the wave of prosperity. Possibly Mr. Rivarde, on account of his youth and the fact that he owes a sort of allegiance to New York, has secured the greater success of the two. In the field of pianoforte playing Mr. Paderewski of course occupies the larger share of the horizon—in fact, about all of it; and his "Polish Fantasia" is in great demand. A series of Orchestral Concerts is being given at the new Olympia Music Hall. A new organisation, to be known as the Metropolitan Permanent Orchestra, has just been incorporated under the laws of the State of New York. This orchestra is intended to be somewhat different from any which has preceded it. It has no large guarantee fund behind it, nor does it appeal for the support of wealthy patrons. There are to be no stockholders except the musicians who play in it. Of these there will be fifty—possibly more. It is expected that Mr. Seidl will be the conductor, and as the players who have thus banded themselves together are men of the highest professional ability, it would seem as though the claim it makes—that it will give only Concerts of the very highest class—is not an empty one. All profits are to be divided *pro rata* among the members.

Among the choral societies Mr. Damrosch's chorus came first in the field with Handel's "L'Allegro." Owing to the absence of his brother with the German Opera Company, this work was conducted by Mr. Frank Damrosch. In performance it was unexceptionable, but the work itself, which has very rarely been given in this country, possibly never in New York before, failed to excite any interest. The New York Musical Society rather unwisely engaged Mr. Paderewski as the soloist at its first Concert, in place of Mrs. Bloomfield-Zeisler, who was first announced. The pianist so completely overshadowed the Society that the audience seemed to have little patience left after he had finished his numbers, and some really good work (bestowed on Saint-Saëns's "Deluge" and Chadwick's "Lily Nymph") went completely to waste. In church music an event of some importance has been the opening of the new church of St. Mary the Virgin, a very handsome and spacious edifice which has just been finished and consecrated. The church has for years maintained a ritual of the most

advanced "Catholic" type known or allowed within the Episcopal communion. Its services in its old building, though hampered by want of room and proper facilities, always attracted large numbers of people fond of the most ornate and showy style of ecclesiastical music imaginable. Almost the entire *répertoire* of the choir is in manuscript, consisting of adaptations from the Masses of the French and Belgian schools, with a liberal sprinkling of those of Mozart and Haydn. In its new habitation the choir of St. Mary's changes from one of boys and men, supported by a few female voices, to a complete chancel choir for the plain-song work, and another complete quartet and chorus in the West gallery for the music in anthem form. The two bodies are accompanied by a divided electric organ, one part being situated near to each chorus, and a small orchestra.

A new Choral Society has been started in Brooklyn, under the leadership of Mr. Charles B. Hawley, who is the solo bass and leader of the choir of the Broadway Tabernacle, New York. Mr. Dudley Buck, who is organist of the Church of the Holy Trinity, Brooklyn, has just published a cantata of some size, for Advent and Christmas, entitled "The Coming of the King," which bids fair to win considerable distinction as a work for church performance.

The most important musical event to record in Philadelphia is the opening of the opera season, under Mr. Gustav Hinrichs, a conductor who has done a great deal for music in Philadelphia.

With the ultimate object of establishing a guarantee fund for a permanent orchestra, a series of weekly Symphony Concerts has been inaugurated in Philadelphia. A recent programme contained Berlioz's "King Lear" Overture, a Concertstück by Hans Sitt, and what one of the local dailies calls Mozart's "Juniper" Symphony, a work which he says is "the *ne plus ultra* of human art."

From Chicago comes the news of the very great success of the season of German Opera performances given there under Mr. Walter Damrosch. The receipts were 60,000 dollars, and the press united in declaring Frau Klafsky the greatest *Fidelio* and *Ortrud* they had ever seen. This company is now farther West, and its return to the East will be signalled by a series of performances beginning in Boston on February 3 (twelve performances). Mr. Damrosch has included his own setting of Hawthorne's "Scarlet Letter" in the company's *répertoire*, so that this work, which has already been heard in part in New York as an oratorio, will have an opportunity to appear in its proper dress as an opera. Opinions are considerably divided as to its merits.

The Concert troupe of which Madame Melba is the most conspicuous figure is touring through the West. At last accounts they had made a very satisfactory "stand" at Minneapolis.

Mr. B. LUARD SELBY gave a Concert, at the Queen's (Small) Hall, on the 16th ult., when the programme consisted largely of his own compositions. These showed him in a very favourable light, more especially a Pianoforte Quintet (No. 1, in F) and a number of songs from Tennyson's "Maud," which latter are full of beautiful, artistic touches, both in the voice parts and the free and full accompaniments. The Quintet is a work of sterling worth, each movement, but more especially the highly impressive *Adagio*—one long stream of fine, deeply-felt melody—and the remarkably spontaneous *Finale*, displaying the priceless gift of melody in a marked degree, while in all four movements the workmanship is such as to closely rivet the listener's attention. The Quintet is certainly a work deserving frequent hearings, and it creates a desire to know more of Mr. Selby's Chamber music. We cared less for some of his settings of a number of pastoral lyrics, though they also showed refined taste and a laudable avoidance of the nondescript English Ballad style. Mr. Selby was assisted by several excellent singers—*e.g.*, Mr. Walter Ford, who sang some lovely lyrics by Schumann, Grieg, and Brahms, as well as the above-named songs from "Maud," with the utmost refinement and clearness of enunciation; Mr. Kennerley Rumford, whose sonorous, well-trained baritone, allied to an expressive style, gave full



effect to Brahms's exquisite "Wie bist du, meine Königin," and two fine songs by that foremost of English song-writers, Miss Maude Valérie White, who accompanied. They were Shelley's "To Mary," a tender, expressive composition, and an immensely spirited, original setting of Shakespeare's "Crabbed age and youth," which Mr. Rumford had to repeat. The Misses Eva and Constance Layton sang two Canzonets for two voices by Thomas Morley (dating from 1595) without accompaniment, and Miss Wakefield and Mrs. Mary Davies were the remaining vocalists. The string quartet consisted of Miss Emily Shinner, Messrs. G. W. Collins, Leonard Fowles, and Whitehouse, the first and last-named of whom also played solos.

A MEETING was held in the Guildhall, Norwich, on the 11th ult., under the presidency of the Mayor, with the object of promoting a testimonial to be presented to Dr. Edward Bunnett upon his completing fifty years of musical life. The following resolution, moved by Sir Peter Eade, M.D., and seconded by the Sheriff of Norwich, was carried with acclamation: "That a subscription be opened for presenting a testimonial to Dr. Bunnett on his attaining his musical jubilee, and in recognition of the eminent services he has rendered to the art of music, and that such subscription be limited to two guineas." A large influential committee was also appointed to carry into effect the aforesaid resolution, with Mr. F. O. Taylor as honorary secretary. A considerable sum was subscribed in the room, and from the general esteem in which the Doctor is held in Norwich and the district the amount forthcoming should be considerable. It is pleasant to find all the local professors' names on the committee, and also several of those residing farther afield. Dr. Bunnett has not only done much to foster the love of music amongst his immediate neighbours, but by his compositions for the Church has contributed a help to divine worship which has been useful to thousands. He has also been a leading member of the Incorporated Society of Musicians since the establishment of that important body, and we have no doubt many of those outside friends will gladly avail themselves of the present opportunity of showing their respect and esteem for one so generally popular. Any donations sent to the office of this journal will be forwarded to the proper quarter.

A STRIKING testimony of the good work being done by Mr. C. H. Allen Gill at the People's Palace was adduced on the 7th ult., when a most praiseworthy performance was given, in the fine hall of the Institution, of Mendelssohn's "Elijah." The chorus-singing showed marked improvement since the interpretation of the oratorio here last year, and the same may be said of the orchestra, which, with few exceptions, was, in common with the choir, entirely composed of members of the music classes under Mr. Gill's direction. Such a performance, listened to as it was by a most appreciative audience of upwards of 5,000, is most satisfactory, for it implies many hours of enjoyment of the art in homes where the pleasures of life are none too frequent. It should be added that Mr. R. E. Miles was an excellent exponent of the *Prophet*, whose music he sang with due dignity and fervour; and that the other solo parts were effectively rendered by Madame Isabel George, Miss Hannah Jones, and Mr. Joseph O'Mara, who were ably assisted by Miss Ella Johnston, Miss L. Roberts, Mr. Gwilym Richards, and Mr. Ben Grove. Mr. B. Jackson presided at the organ with skill and excellent judgment. At the next Concert, on the 18th inst., Mackenzie's "Dream of Jubal" will be performed.

MR. FRANK DAVEY gave his seventh annual Concert in St. Mary's Hall, Chislehurst, on November 26, when an interesting programme attracted a large audience. The chief concerted piece was Saint-Saëns's fascinating Piano-forte Trio in F (Op. 18), which was excellently played by Miss Isabella Donkersley, Mr. Frederick Casano, and Mr. Davey. In Schumann's *Phantasiestücke* (Op. 12) the Concert-giver proved himself a pianist who combines a cultured taste with a highly developed technique, his performances lacking neither power nor refinement. Miss Donkersley was most successful in the late Friedrich Kiel's fine but difficult *Solostück* for violin (Op. 70, No. 1), her

artistic and brilliant playing fully meriting the spontaneous applause of an otherwise strangely cold audience. Miss Florence Oliver displayed her fine, well-trained voice, as well as her linguistic accomplishments, by her impassioned singing of four songs by Gounod, Schumann, Schubert, and Francesco Rossi. Beethoven's Sonata in A for piano-forte and violoncello (Op. 69), played by Messrs. Davey and Casano, completed the programme.

MR. BRUNTON STEEL, a reciter of considerable promise, gave an entertainment at Steinway Hall on November 28, at which he was heard in no less than six of the remarkable series of recitations with music composed by Mr. Stanley Hawley, already spoken of in these columns when they were first brought forward by Mr. Charles Fry. Mr. Steel showed so much ability in the only two pieces *without* music that figured in the programme, that competent judges regretted he had not confined his efforts to works of this kind. Mr. Hawley's settings stand, as we have previously remarked, quite alone; they are a union—an intimate union of two arts, and this Mr. Steel unfortunately quite failed to realize. He delivered "The Bells," "The Raven," "Riding through the Broom," &c., in a manner and in a tone of voice that would have been excellent *without* the piano-forte, but which, as it was, made the piano-forte appear neither more nor less than a nuisance. We had two arts interfering with one another, instead of blending. It was regrettable, because, when recited in the right tone of voice, Mr. Hawley's settings come out admirably.

THE first of Mr. David Bispham's series of three Concerts, at St. James's Hall, was given on the 10th ult., when the performance proved of unique interest. The programme was entirely drawn from writers of past centuries, and the music was excellently rendered on fine specimens of the instruments for which it was written. The instrumental works included a Suite by Marin Marais (A.D. 1656-1728) for viola da gamba, accompanied by harpsichord; and a Concerto (the second) for harpsichord, viola d'amore, and viola da gamba, the executants of which were Mr. and Miss Dolmetsch, and Mr. Fuller Maitland. Chief interest, however, was manifested in the vocal portion of the selection, which Mrs. Hutchinson and Mr. David Bispham interpreted with delightful appreciation of the old-world spirit of the text. The lyrical composers drawn upon included Henry Purcell, the brothers Henry and William Lawes, Lanière and John Jenkins; and a feature of the occasion was the artistically printed book of words, the very necessary historical and analytical notes in which were provided by Mr. Edgar F. Jacques.

MADAME ALBANI's command of various styles was displayed at her Concert in Queen's Hall, on the 9th ult. Opera was represented by "Souvenir dei miei prim' anni" (Hérold's "Pré aux Clercs") and "The flowers are gleaming" (Cowen's "Harold"), sacred airs by the Bach-Gounod "Ave Maria," and ballads by "Home, sweet home." The *prima donna*, who sang with her usual fervour, also joined Miss Clara Butt in "Quis est homo" (Rossini's "Stabat Mater") and "La luna immobile" ("Mefistofele"). Mr. Edward Lloyd was as successful as ever in Piatti's "Awake" and "Come, Margarita, come" ("Martyr of Antioch"). Mr. Norman Salmond was the remaining singer, and the instrumentalists were MM. Johannes Wolff, Pugno, and Hollman. The latter introduced two charming violoncello pieces, "Cantilène" and "Légende Espagnole," by Mr. Arthur Hervey, who may be complimented upon producing compositions that, whilst certain to please all sections of the musical public, are grateful to the executant. These novelties were exceedingly well received.

THE Temperance Choral Society, which was founded in 1877, showed capacity for excellent work on the 16th ult., at St. Martin's Town Hall. Mr. Frederick Williams, the new conductor, proved himself fully qualified for the position he occupied, and there could be no doubt of the zeal of his compact choir, numbering about fifty members. The place of honour in the programme was assigned to Gounod's impressive Motet "Gallia," the choral parts of which were steadily rendered, whilst the solos were expressively given by Madame Bessie Webber. Several of Purcell's compositions figured in the second part, including "I attempt from love's sickness" (sung by Mr. F. Williams)

and the chorus "In these delightful." Mrs. Furse and Mr. Edgar Hawthorn assisted with solos, and at the pianoforte and harmonium were Messrs. F. W. Hastings and Sydney Baynes respectively.

MADAME JOSEPHINE CHATTERTON, a harpist of considerable ability, who has returned to England after filling the position of director of the Harp College in Chicago, gave a Concert at the Criterion Theatre, on the 12th ult. For solos the harp is not a particularly telling instrument, but in pieces by Parish Alvars, Felix Godefroid, Bochsa, John Thomas, and her deceased father, Frederick Chatterton, who wrote his fantasia "Erin" expressly for her, Madame Chatterton proved the possession of taste as well as of executive facility. The Bernhard Carrodus String Quartet party effectively played two movements of Beethoven's Op. 18, No. 4, and Madame Amy Sherwin distinguished herself by a brilliant rendering of the "Couplets du Mysoli," from David's "La Perle du Brésil." Other contributors were Mr. Reginald Brophy, Mr. H. Winfred Goff, the Westminster Singers, and the Columbians Quartet.

MISS FANNY DAVIES met with a most flattering reception on her recent visit to Vienna, where she appeared in one of the Philharmonic Concerts, at a Chamber Concert given by the Rosé Quartet Party, and also gave a Recital of her own. Referring to her interpretation of the pianoforte part of Brahms's Quartet in G minor, the *Neue Musikalische Presse* says: "The audience soon felt convinced that it had to deal here with an artist of the first order. Seldom, if ever, have the beauties of this composition been brought home to the hearts of the hearers more convincingly and triumphantly than on this occasion." And again, in reference to the lady's Recital: "Her interpretation of Schumann's F sharp minor Sonata was one of the pearls of the evening. The instrument sang again under her sympathetic touch like a beautiful human voice."

THE Bernhard Carrodus String Quartet gave the last of a series of three Chamber Concerts on the 5th ult., at the Queen's (Small) Hall. The programme on this occasion included Mozart's Quartet in D minor, which was played with admirable appreciation of the suave and graceful character of the music; Dvorák's attractive "Bagatellen" (Op. 47), and the Andante in E and Scherzo in A minor from Mendelssohn's "Fragments" (Op. 81). In these works the excellent violin playing of Mr. B. M. Carrodus, who led, was, as at the previous Concerts, specially noticeable. Agreeable features of the evening were the sympathetic manner in which the pianoforte part of Rubinstein's Sonata in D (Op. 18), for that instrument and violoncello, were rendered by Mrs. S. Passmore, and the tasteful singing of Madame Bertha Moore.

MR. RICHARD GOMPERTZ concluded his excellent series of Chamber Concerts at the Queen's (Small) Hall, on the 11th ult., when the programme included Brahms's String Quartet in A minor (Op. 51, No. 2), the Scherzo from Luigi Cherubini's Quartet in E flat, and Tschaiowsky's attractive Quartet in D (Op. 11). The interpretations of these works were distinguished by an executive finish and unanimity of expression that placed them on a high artistic level, and the skill of Mr. Gompertz as a violinist was specially shown in Tschaiowsky's Quartet, the eloquent second movement of which was rendered with the utmost expression. The enjoyment of the evening was enhanced by the singing of Mr. Plunket Greene, whose selection of songs included "Through the ivory gate" and "Why so pale and wan," by Dr. Hubert Parry.

THE North-East London Choral Society performed "Judas Maccabæus" at the Shoreditch Tabernacle, Hackney Road, on the 5th ult., in highly creditable fashion. The choir, numbering about 170, was evenly balanced and sang with care and spirit throughout. Among its most notable endeavours was "Hear us, O Lord," the compact rendering of which deserved the applause accorded; Madame Minnie Jones, Miss Cecilia Gray, Miss Rina Robinson, Mr. John Probert, and Mr. Alfred Plant were responsible for the solos. The orchestra, of about twenty performers, had as leader Mr. G. Hatley, and Mr. W. Bolton presided at the organ. Mr. John Eyre, the organist of the Tabernacle, conducted with praiseworthy watchfulness.

MISS OLIVE HARCOURT, who has a bright and sympathetic voice of extensive compass, may be complimented on her choice of songs for the Concert at the Hampstead Conservatoire, on the 9th ult. She sang with the requisite refinement the aria from "Le Nozze di Figaro," "Giunse alfin il momento," Schubert's "Sei mir gegrüsst," and Schumann's "Auftrage," besides giving with much effect the "Bell Song" from "Lakmé" and taking part with her sister, Miss Florence Harcourt, in a couple of duets. Mr. Hayden Coffin and Mr. Frederick Rosse were the other vocalists. Mr. Herbert Parsons, a talented pianist, played with marked success Schumann's "Etudes Symphoniques," a couple of examples of Chopin, and Liszt's brilliant arrangement of Schubert's "Erl-King."

MR. FREDERICK DELMAR received very valuable assistance from Miss Regina de Sales, Mdle. Adelina de Lara, and Mr. Sydney Brooks at his Concert at Steinway Hall, on the 5th ult. Bemberg's "Nymphes et Sylvaïns" was given by Miss de Sales with exceptional fluency and grace, and her exertions in Gounod's duet "Barcarola" with Mr. Delmar called forth hearty approval. Mdle. de Lara, the pianist, played Brahms's Scherzo in E minor with fancy, clearness, and neatness, and Mr. Sydney Brooks executed three violoncello pieces so expressively as to make the audience wish each solo longer. Miss Blanche Ruby exhibited a good voice and style in "Qui la voce" ("Puritani") and a couple of English songs. Miss Rosa Green ably rendered Goring Thomas's "A Summer Night."

An enjoyable Orchestral Concert was given at the Imperial Institute, on the 18th ult., by the Society conducted by Mr. Albert Randegger. On this occasion the instrumental effects were improved by the players being arranged closer together, and in the form adopted at the recent performance by the Society at Windsor Castle. Many of the pieces selected by the Queen were also repeated at this Concert, amongst them being the Prelude to "Lohengrin," of which a very creditable interpretation was given. Madame Clara Samuël had been engaged as solo vocalist, but owing to this lady's indisposition her place was taken by Miss Lindsay Currie, whose singing was received with much favour by a large audience.

MISS WIGLEY'S Concert at St. Mary's Hall, St. John's Wood, on the 14th ult., included several acceptable pieces, both classical and modern. Madame Frickenhaus played with her accustomed finish Mendelssohn's Caprice (Op. 16) and two other pianoforte compositions. For violin soli Miss Winifred Jones selected Raff's "Cavatina" and a Valse by Peignier, adequately bringing out the best points of each; and was associated with Miss Bessie Hancock (pianoforte) and Mr. Casano (violoncello) in a Trio by Gurliitt. Miss Wigley's share in the programme was a "Berceuse" by Tschaiowsky. A number of vocal pieces interspersed the instrumental performances.

A DRAMATIC and Musical Recital was given by Mr. Adrian Harley at the Public Hall, Woodvale, Lordship Lane, on the 10th ult. The Reciter displayed much ability in his various selections, and was especially successful in the Closet scene from "Hamlet," in which he was ably supported by Miss Winifred Grey; this selection was rendered additionally attractive by the introduction of Berthold Tours's melodious music. Another feature of interest was Longfellow's "Norman Baron," with a very effective pianoforte accompaniment by Mr. Norton Wight, given for the first time. Mr. Harley was assisted by Miss Alice Claudet (pianoforte) and Mr. A. Boxall (violin).

THE Bermondsey Settlement Choral and Orchestral Union gave a performance of Handel's "Messiah," on the 5th ult., at the Bermondsey Town Hall. A departure from the ordinary custom was made on this occasion, in that Handel's original version was rendered, and the French diapason normal pitch adopted. This proved to be a great success, the alteration in the pitch being much appreciated by the singers. The solos were given by Miss Ada Loaring, Miss Jessie King, Mr. Edward Branscombe, and Mr. Frank Swinford, all of whom acquitted themselves with credit. The band and chorus performed their duties admirably, under the direction of Mr. John E. Borland.

THE students of Trinity College gave an invitation Concert on the 17th ult., at Mandeville Place, which was largely attended. The programme included a Pianoforte Trio in C minor, by Bradbury Turner, which was cleverly played by the Misses Lilly Evans, Edith Evans, and Annie Parsons, and the *Adagio* and *Finale* from Max Bruch's Concerto in G minor (Op. 26), the solo part of which served to show Master S. J. Faulks's very promising abilities as a violinist. The most notable vocal endeavours were the renderings by Miss Alice Macfarlane of Meyerbeer's "Nobil Signor," and by Mr. E. A. Thiel of the Toreador's Song from Bizet's "Carmen."

At the dedication Festival at St. Clement Danes, on November 24, the first of a series of monthly Recitals of sacred music was given after the Evening Service by the organist, Mr. E. P. Delevanti. The choir of the church was augmented to about 100 voices, and sang "And the glory of the Lord," "The heavens are telling," and "Hallelujah." Miss Jessie Delevanti, Miss Edith Snell, and Miss Maude Evans (vocalists), and Mr. Alfred Phasey (trombone) assisted. Mr. Delevanti presided at the organ, which is a very fine old instrument, built by Father Smith in 1690, and restored last year at a cost of £800.

A LECTURE was delivered at the Parochial Hall, Kennington Park Road, at the end of November, by Dr. Jacob Bradford, entitled "Henry Purcell, the great English Musician," dealing with the life and writings of the composer. The illustrations, which included the Te Deum in D, selections from "Dido and Æneas," "Come, if you dare," "Golden Sonata," &c., were rendered by the Newington Choral Society and St. Mary's Choir, Mr. Percy J. Bradford presiding at the pianoforte. The lecturer exhibited an old virginal, dated about 1680.

THE annual social gathering of the Association of North London (Presbyterian) Choirs was held at St. John's Wood on the 14th ult. Dr. E. H. Turpin, who was the guest of the evening, gave a very instructive and interesting address to the assembled choirs, and afterwards rehearsed them in one of his anthems. Mr. F. G. Edwards, honorary secretary of the Association, was presented with a testimonial, in the form of a cheque for £50, in acknowledgment of his services to the cause of music in the Presbyterian Church of England.

A PURCELL Commemorative Concert was given at the New Concert Hall, Blackheath, on the 19th ult. The programme included extracts from "Dido and Æneas," "The Ode to St. Cecilia," three scenes from the "Masque of King Arthur," the "Golden Sonata," &c. The vocalists were Miss Isabel Hearne, Miss Florence Oliver, Mr. Fred. Williams, and Mr. Watkin Mills; and a small string orchestra, with Miss Beatrice Hallett (pianoforte) and choir of about thirty voices, assisted.

At the Parish Church, Hornsey, Spohr's "Last Judgment" was finely rendered on the 11th ult.; the chorus by a full choir of over sixty voices. The solos, in the hands of Master Sterndale Bennett, Mr. Ernest Taylor, Mr. Harry Stubbs, and Mr. R. E. Miles, left nothing to be desired; the singing of Mr. Miles being worthy of the highest commendation. Mr. Herbert J. Gresham ably presided at the organ, and Mr. Henry J. Baker conducted, as usual.

MR. F. W. HOLLOWAY's annual Concert was given at Herne Hill on November 28, when he was assisted by Miss Kate Redman, Mr. Arthur Harvey, Mr. J. Bevan, and the Grecian Vocal Quartet. Miss A. M. Holloway gave some violin solos; and duets for two pianofortes, including a Sonata by the Concert-giver, were played by Miss Jessie Hunter and Mr. Holloway. The Sonata was so warmly received that the performers were called upon to repeat the *Finale*.

THE last of the Purcell Commemorative Concerts was given on the 20th ult., at the Portman Rooms, by Mr. Arnold Dolmetsch, who, assisted by Mr. H. M. Matheson, Mr. W. A. Boxall, Miss Hélène Dolmetsch, and Miss Strachey, played several of the most characteristic works by our national composer. The vocal excerpts, no less interesting, were admirably sung by Mrs. Helen Trust, Mr. William Nicholls, and Mr. Douglas Powell.

THE Civil Service Vocal Union gave a Concert at the King's Hall of the Holborn Restaurant on the 12th ult. A varied selection of part-music was sung by the choir with highly commendable precision and effect. Songs were given by Messrs. Henry Piercy, R. E. Miles, and Arthur Beckwith, and the "Lieder" Quartet contributed vocal pieces in very finished style. Mr. W. H. Squire contributed violoncello solos, and Mr. A. Furse conducted.

ON November 26 the St. Peter's Choral Society, Brockley, commenced its eleventh season, and gave an excellent performance of Mendelssohn's "Elijah," under the direction of Dr. C. J. Frost. The principal vocalists were Madame Wilson Osman, Miss Marie Hooton, Mr. Harry Stubbs, and Mr. Dan Price, the latter deserving special mention for his admirable singing in the part of the *Prophet*.

MR. F. H. COWEN's "Rose Maiden" was given by the Putney Orchestral and Choral Society, on the 2nd ult., under the conductorship of Mr. Frank Barnard. The choruses were given with brightness and precision, and the orchestral parts were excellently rendered. The soloists were Miss Bessie Spells, Miss Clara Robson, Mr. S. Masters, and Mr. Gilbert Thorne.

AT St. John's Church, Hammersmith, on November 28, Mendelssohn's "Hymn of Praise" was sung. The soloists were Master Sterndale Bennett and Mr. J. H. Pearson, and the choir of the church was augmented for the occasion. Mr. C. H. Kempling accompanied on the organ, and Mr. Charles G. Sadler, organist and choirmaster of the church, conducted.

SPOHR's "Last Judgment" was sung at St. James's Church, Paddington, on the 13th ult., with Miss Gertrude Izard, Miss Mary Barratt, Mr. Gilbert Denis, and Mr. Frederick Winton as soloists. The work was performed without a conductor, Mr. Henry J. B. Dart, organist and director of the choir, presiding at the organ.

SPOHR's "Last Judgment" was given at Christ Church Westminster Bridge Road, on the 2nd, 9th, and 16th ult., by the church choir (augmented), under the conductorship of Mr. J. R. Griffiths. The symphonies and accompaniments were played on the organ by Dr. F. N. Abernethy, organist of St. Saviour's, Southwark.

A CONCERT was given at the School for the Indigent Blind, Southwark, on the 18th ult., under the direction of Mr. Herbert Hodge. The programme included Spohr's "As pants the hart," "Lovely appear" ("Redemption"), and several part-songs and organ solos. The band of the School also assisted.

THE result of the Manchester Sunday School Union Hymn Tune Competition has been announced. A prize of £3 has been awarded to each of the following competitors: Dr. Henry Hiles, Mr. Caleb Simper, Dr. Roland Rogers, and Mr. R. G. Thompson.

ON November 30 Mr. Frank Barnard was presented with a silver-mounted ivory *bâton* from the members of the Old Church Choir, Chelsea (on his retirement from the office of choirmaster), in recognition of his services.

MR. JOHN W. IVIMEY has been appointed Director of Music at the South-Western Polytechnic Institute, Chelsea.

#### OBITUARY.

WE have to record the death, on November 25, at Oudenarde, Flanders, of M. EDMOND VAN DER STRAETEN, the distinguished Belgian musical historian, one of the most erudite of European musical savants. Born at Oudenarde, on December 3, 1826, he studied at the Jesuit College of his native town, and at the University of Ghent, and subsequently, at the instigation of Fétis, obtained a post in the Royal Archives, at Brussels. Here every facility was afforded him to institute those researches concerning the glorious musical past of his country which proved to be his life's work, and the most important result of which was his "La Musique aux Pays-Bas"—nine good-sized volumes, the first of which appeared in 1867. Less a connected history than a vast store of more or less valuable documentary evidence from the period of the fourteenth to the sixteenth centuries, this work presents an almost unique



monument of the most painstaking research, and will always remain of the utmost value to the student of musical history. During the progress of the work and in connection therewith, Van der Straeten had extended his investigations to France, Germany, Italy, and Spain, at the expense of his Government—a fact to which his valuable monographs “*Les Musiciens Néerlandais en Italie*” and “*Les Musiciens flamands en Espagne*” likewise owe their compilation. Amongst other important works from his pen may be instanced “*Le Théâtre villageois en Flandre*,” in four volumes; “*Voltaire Musicien*,” and “*Lohengrin*,” instrumentation et philosophie,” the latter published in 1879. The deceased was amongst the earliest supporters of Richard Wagner and of the neo-Flemish school of music in Belgium, represented by M. Peter Benoit, and others. He was the composer of a three-act opera, “*Le Proscrit*,” and the musical critic, at one time, of the *Echo du Parlement* and *Le Nord*.

The death is announced, on November 11, at Bonn, where for the last five years he had lived in retirement, of Professor JULIUS TAUSCH, the highly esteemed Düsseldorf musical director. He was born on April 15, 1827, in Dessau, where he was a pupil of Friedrich Schneider, and also studied at the Leipzig Conservatorium shortly after the foundation of that Institution by Mendelssohn. At the age of twenty he took up his residence as a teacher in Düsseldorf, where he became the conductor of the Liedertafel, and in 1853 succeeded Schumann in the conductorship of the Düsseldorf Gesang-Verein, which post he occupied until his retirement in 1890. For many years he conducted the Festivals of the Lower Rhine, when held at Düsseldorf, and was also, at one time, the conductor of the Glasgow Orchestral Concerts, in succession to Sir Arthur Sullivan. Tausch was a distinguished pianist and skilful accompanist, and as a composer enjoyed considerable reputation in Germany. His most important compositions are “*Miriam's Siegeszug*” (first produced at the Lower Rhine Festival of 1887), “*Rheinfahrt*,” and some charming incidental music to “*As you like it*.” He also wrote a quantity of pianoforte works, and his vocal quartets and songs were formerly much in vogue in his native country; some of the latter being indeed the most likely to perpetuate his memory as a composer.

Herr GUSTAV JENSEN, professor of harmony and counterpoint at the Cologne Conservatorium, a contrapuntist of eminence, died at that town on November 26, aged fifty-two. He was a younger brother of Adolf Jensen, the gifted composer of songs, who died in 1879. Gustav was born at Königsberg in 1843, studied composition under Dehn and violin under Laub and Joachim, he being a favourite pupil of the latter. After having been for some years a member of the orchestra of the Stadt-Theater in his native town, Jensen, in 1872, went to Cologne, where he shortly after obtained the professorship at the Conservatorium, which he held until his death, and in which capacity he has formed many excellent pupils. For many years past also he held the post of principal viola at the concerts of the Cologne Society for chamber music. As a composer, the deceased made himself favourably known by a symphony and other orchestral works, which have been frequently performed on the Continent and in the United States. He has also written a quantity of chamber music, pianoforte pieces, and songs, while his pianoforte arrangements of many of the older classical masterpieces are much esteemed. The deceased was an artist of loftiest ideals, as modest as he was gifted, and his loss leaves a distinct void in the musical life of Cologne.

In the death, on November 18, at Vienna, of Dr. ALBERT VON HERMANN, at the early age of thirty-one, the career of a gifted musician and brilliant writer on musical subjects has been prematurely cut short. In his capacity of musical critic of the *Vaterland* and of collaborator with Professor Hanslick on the *Neue Freie Presse*, Dr. von Hermann's contributions were invariably characterised by great judgment combined with moderation, while a series of articles from his pen, published some time since in the last-named widely-read journal, on the subject of reform of the Viennese Conservatorium, attracted considerable attention. He was assistant-secretary in the Austrian Ministry of Education, and has proved himself an able composer in some choral pieces and songs.

Dr. SAMUEL FRANCIS SMITH, the author of “*America*,” which with “*The Star-Spangled Banner*” takes rank as the National Hymn of the United States, died suddenly whilst travelling recently near Boston. He was born at Boston on October 21, 1808, and had, therefore, attained the mature age of eighty-seven. Only recently, at a public reception given him at his native town, his “*America*” was sung with enthusiasm by a thousand voices; the words having been written and adapted to the tune of “*God save the Queen*” in 1832, the author being at the time, curiously enough, quite ignorant of the origin and national significance of the melody. Dr. Smith was a graduate in Arts at the Harvard University, and in Theology at Andover. In 1832 he entered the Baptist ministry and became the editor of the *Baptist Missionary Magazine*. Ten years later he removed to Newton and became co-editor with Stow of the Baptist collection “*The Psalmist*.” Among his better known hymns are “*The solemn service now is done*,” “*Down to the sacred wave*,” “*Onward speed Thy conquering flight*,” and “*Planted in Christ the living Vine*.”

The celebrated scene painter, CARLO BRIOSCHI, died at Vienna on November 13, at the age of seventy. He was a native of Milan, and for many years past had been officially attached to the Viennese Imperial Opera, while his truly artistic productions were in great demand at the leading theatres in all parts of Europe. Some ten years ago he retired from his post at the Opera, and was succeeded by his son, Anton Brioschi, who inherits the father's talent. He was an “actual member” of the Viennese Academy of Fine Arts.

FRANCESCO MAGRI, the whilom celebrated *primo ballerino* at the Theatre La Scala, died at Milan recently, aged seventy-eight. His fame as a ballet-dancer was of European extent, and after his retirement from the stage he devoted himself successfully to the invention of ballet pantomimes, the number of them being legion, including, amongst the most successful, “*Odalisca*” and “*Preziosetta*,” with music by Dall Argine, and “*Il Duca di Beaufort*,” the music by Usiglio.

The death is announced, on the 2nd ult., at Naples, of GIORGIO MICELI, distinguished composer and excellent pianist. He was born on October 21, 1836, at Reggio Calabria, and was a pupil, at Naples, of Gullo and Giuseppe Lillo. When only sixteen years of age, Miceli made his *début* as a composer with an opera, “*Zoé*,” which ran for forty nights. Other lyrical stage-works from his pen are “*Gli Amanti Sessagenari*,” “*Il Conte di Rossiglione*,” “*L'Ombra Bianca*,” “*Il Convito di Baldassare*,” and “*La Figlia de Jette*.” He was also the composer of a trio and a quartet for strings, which obtained first prizes at Naples and Florence competitions; of a *Miserere* for female voices, with orchestra; of a Hymn dedicated to the Italian Navy, and of numerous pianoforte pieces and songs.

Signor JEFTE SBOLCI, celebrated violoncellist and able conductor, died suddenly, at Florence, on the 7th ult. He was the founder of the Società Orchestrale, in Florence, and for the last thirty years held the principal professorship of his instrument at the Istituto Musicale in that town. He was a member of the famous Florentine String Trio, led by Buonamici, and also distinguished himself as the conductor of some important musical celebrations, notably the commemorative one in connection with the transference of the remains of Rossini to Italian soil. The deceased artist was born on September 5, 1833, at Florence.

MADAME ERNESTA GRISI, a relative of the two celebrated *prime donne* of that name, and sister of Carlotta Grisi, the famous ballet dancer, died at Paris last month. She was herself an operatic singer in her youth, having appeared, amongst other places, at the old Théâtre Italien, in Paris, but did not achieve any very great distinction. She was in her eighty-fourth year.

We regret to have to announce the death, on the 9th ult., at Jersey, of Mr. FREDERICK WILLIAM WAINWRIGHT BAMPFYLDE, a highly esteemed Professor of the Royal Academy of Music, at the early age of thirty-seven. He was the son of the late Major F. J. Bampfylde, of Bath, and from a child showed remarkable musical talent. For some years the deceased was organist at the church of the late Rev. E. H. (afterwards Dean) Plumtre, at Bickley,



and afterwards at St. James's, Paddington, and for some years previous to his death conducted the Croydon Conservatoire, in conjunction with Mr. Howard B. Humphrey. When a young man, he had the misfortune to meet with an accident while on horseback, causing an injury to the spine from the effects of which he never quite recovered. His loss will be deeply regretted by all who knew him.

We have also to record the following deaths:—

Recently, at Moscow, P. P. SOLOTARENKO, conductor of the Korsc Theatre, musical director of the ballet of the Imperial Opera, successful composer of ballets, aged sixty.

On November 24, at Hernal, near Vienna, JOSEPH SCHRAMMEL, director of the well known Schrammel Quartet, composer of popular songs, aged forty-three.

On November 24, at Ingolstadt, LOUIS ZINKER, for many years director of the Opera, aged sixty-seven.

On November 22, at Unkel-on-Rhine, FRAU AUGUSTE LOEWE, widow of Dr. Carl Loewe, the celebrated composer of ballads; as Fräulein Lange, a highly esteemed singer, aged ninety.

Recently, at Dresden, OSCAR DITTRICH, music director, esteemed vocal teacher, cantor and organist, aged fifty.

On the 4th ult., at Klagenfurt, JOSEF KALENSKY, pianoforte manufacturer and excellent musician, aged forty-four.

Recently, at Tangerhütte, HOFRAH ROBERT KLEIN-SCHMIDT, formerly one of the directors of the Euterpe Musical Society, highly esteemed in Leipzig musical circles.

On the 4th ult., at Hereford, Rev. Canon HENRY WRIGHT PHILLOTT, M.A., Chancellor of the choir, in his eightieth year.

## CORRESPONDENCE.

### SOME MUSICAL EXPERIENCES IN ITALY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The writer who has lately given your readers the benefit of "Some Musical Experiences in Italy" would have made his contributions to your pages still more interesting if he had informed himself as to the significance of some of the religious ceremonies which he describes.

The "Blessing of the Palms" is a custom which is observed annually in Catholic churches throughout the world; and, like the procession which follows, it is full of symbolism.

The "long musical dialogue" which "C. F. A. W." heard while the doors of St. Mark's, Venice, were closed was doubtless the singing of the hymn "Gloria, laus, et honor tibi sit Rex Christe Redemptor," followed by a portion of Psalm xliii.\* beginning at the seventh verse with the words "Attollite portas, principes vestras, et elevamini, porte aeternales, et introibit Rex gloriae."

The "long dialogue lasting a whole hour, in very loud plain-song," can only have been the singing of the Passion according to St. Matthew, which always occupies the place of the Gospel for the day on Palm Sunday. An excellent account of the manner in which this is done is given by the late Mr. Rockstro in his article on "Passion Music" in Sir George Grove's Dictionary. It will be sufficient here to say that the music usually sung on such occasions by the choir is that composed by Vittoria three centuries ago.

There can be little doubt that it was to this simple but deeply impressive Sacred Drama that Bach owed the idea which inspired his far more elaborate "St. Matthew" Passion.

In regard to the bell-ringing episode which disturbed "C. F. A. W.," let me explain that this also is an annual custom. On Maundy Thursday all the bells of the church are rung during the intonation by the Celebrant of the "Gloria in Excelsis," after which no sound of any bell is heard (not even at the "elevation") until the Mass on Holy Saturday.

It should be added that all the ceremonies here referred to may be witnessed without travelling to Italy; and if your

contributor happens to be in London during next Holy Week he may easily discover several Catholic churches in which the same ritual is carefully and accurately performed.—I am, Sir, yours faithfully,

F. E. GLADSTONE.

December 4, 1895.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—"C. F. A. W.," in his most interesting diary, speaks of two services which he does not altogether understand—one was that at Venice, on Palm Sunday. The dialogue at the West door of the church and during the procession would consist of Antiphons, Responses, and Versicles, the words of which are mostly taken from Scripture, and have for their subject the triumphant procession of Christ into Jerusalem, which the Church observes on the Sunday before Good Friday, or, as it is called, *Dominica in Palmis*. If "C. F. A. W." would care to know the words, he would find them—or, if not the exact words, those like them—in the translation of the "Sarum Missal." It would be in the course of this procession that the "Gloria, laus, et honor" would be sung.

The "long dialogue lasting an hour" would doubtless be the singing of the Passion according to St. Matthew. It is sometimes intoned by three clergy: one takes the words of Christ, another those of the Jews and disciples, and the third the words of the Evangelist or the narrative. The intonation, or, I should say perhaps, the cadences, vary. I heard the Passion intoned at Milan at the Cathedral by one priest, in the North pulpit, and very finely and reverently done. I have a copy of the Passion set to music for four voices by Ludovicus Daser, in the large square notation, without bars, printed in 1578. I do not think this work has been printed for present Church use in modern notation and with bars. There are few who could sing such elaborate music in these days from the old printing.

Then the service at which all the bells in the church were rung during Mass was very probably the Mass on Easter Eve, or it might have been on Maundy Thursday. The bells are rung at the singing of the "Gloria in Excelsis" and not again till the "Gloria" is sung on Easter Eve.

The writer speaks of the *falsi bordon* of Zacharias, but I do not understand whether he speaks of Motets by Zacharias in that style. I have a fine folio of Zacharias, or, as he is termed in the preface to the book (the title of which is missing), *Cæsar de Zachariis Cremonensis*. My copy was printed in 1594, and contains the tones and hymns. The tones in *falsi bordon* occupy eighty-two folios, the hymns also *f. b.* 138 folios. The initial letters are of good impression; there are five lines in the stave, and the music is written for four voices. It has been a choir book, and the square notes are very large. There is an "Instructio brevis tonorum authoris ad benevolun. cantorem," in verse. Would that we could hear such music in England!

H. A. W.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On reading the interesting article "Musical Experiences in Italy" in your December number, it occurred to me to make one or two suggestions to the writer in the event of his going to Italy again.

1. The best organ-playing in Italy is to be heard at Verona. It is even better than at Sta. Maria del' Anima in Rome.

2. It is well worth while to stay a day or two at Monte Cassino, try the large organ there, and talk to the monks about music.

3. If possible, a visit to St. John Lateran should be arranged when some of Cascioli's beautiful Mass-music is to be heard. This composer's works are too little known in England, and (excepting at St. Benedict's, Manchester) seldom appear in English Church Service lists. At St. John Lateran they are sung to perfection.—Yours truly,

L. J. T. DARWALL.

Walton Vicarage, Warrington.

\* This is the numbering of the Latin Vulgate. In the Protestant version the same Psalm is No. xlii.



place of Mr. W. Green, deserves special notice for his effective and finished renderings of the tenor solos. The orchestra, composed chiefly of members of the Royal Engineers Band, Chatham, and local amateurs, led by Mr. E. B. Norman, with Mr. H. Moss at the harmonium, played well, and Mr. Charles R. Green ably conducted. The usual public rehearsal was given the night before, when Miss Bertha Acworth, Mr. R. Essenleigh, Mr. Fred. Noakes (all members of the Association), and Miss Lillian Corner sang the solo music, the orchestra being the same.

**GUILDFORD.**—The Choral Society gave an effective performance of "Elijah," on November 28, in the County and Borough Hall, under the conductorship of Mr. Charles Wilkes. The principal soloists were Miss Jessie Scott, Mrs. Kate Lee, Mr. F. Pearce, and Mr. A. Walenn; and the instrumental portion of the work was well rendered by a professional orchestra.

**HANDSWORTH.**—The first Concert of the second series of the St. James's Choral Society took place in the Public Hall, Soho Road, on the 10th ult. The programme consisted of Sullivan's cantata "On Shore and Sea," Horsley's waltz-chorus from "Euterpe," the part-songs "Sweet and low" (Barnby) and "O lovely May" (German), and soprano and tenor solos, sung by Miss Amy Kendal and Mr. Swinger. Miss Cleobury ably officiated as accompanist, and Mr. Richard Richards conducted.

**KINGSTON-ON-THAMES.**—Schumann's "Advent Hymn" and Bridge's "Cradle of Christ" were excellently rendered in the Parish Church, by the Kingston Choral Society, on the 18th ult. The soloists were Miss Marion V. E. Perrott and Mr. Sidney Beckley. Mr. Edwin Stephenson presided at the organ, and Mr. A. P. Alderton, organist of the church, conducted.

**LLANELLY.**—Mr. Arthur W. Swindell's pupils' twelfth annual Concert was held at the Parish Hall on November 26, before a crowded and appreciative audience.

**LOUGHTON.**—The Choral Society gave Mendelssohn's "Hear my Prayer" and Bennett's "May Queen" in the Public Hall, on the 9th ult., with great success. The programme also included some chamber music, which was played by Mr. W. B. Carter, Dr. Adams, Mr. Hill, and the conductor of the Society, Mr. Henry Riding.

**MAIDSTONE.**—Dr. H. F. Henniker's new one-act opera, "Cavaliers and Roundheads," a title admirably indicative of the story of the libretto, was successfully produced on November 29 at the Corn Exchange. The principal characters were effectively embodied by Miss R. Pine, Madame M. Jones, and Messrs. J. Willey, W. Day, D. Hay, H. Pope, W. F. Bevis, and A. Blake. The choruses were brightly sung, and an orchestra of about sixty executants did justice to the instrumental portions of the work, which was enthusiastically received.

**MANSFIELD.**—The Harmonic Society performed Cowen's "Rose Maiden" in the Town Hall on the 6th ult. The soloists were Miss Marjorie Eaton, Miss Bladon, Mr. Kemp, and Mr. Birch.

**NEWPORT (MON.).**—The Post Office Band gave its annual Concert, on November 26, to a crowded audience, in the new Tredegar Hall. The vocalists engaged were Miss Marjorie Eaton, Miss Foxcroft, Mr. Clavering Archer, and Mr. W. H. Cradock. Miss Eaton was particularly successful in Macfarren's "Pack clouds away," with clarinet obligato by Mr. G. Cain, and in Mackenzie's Cradle Songs. Miss Driscoll accompanied.

**OSWESTRY.**—The Choral Society gave the first Concert of the season in the Victoria Rooms on the 6th ult., when an excellent performance of Gounod's "Redemption" was secured. The band and chorus numbered one hundred, and the principal artists were Miss E. Davies, Miss E. Rasey, Mr. Page, and Mr. Burgon. Dr. C. T. Reynolds conducted with his usual ability.

**PERTH.**—Miss Steele's Choir made its first appearance this season in the City Hall, on November 28. The well arranged programme was received with great favour by a large audience. The choral numbers included Lassus'

madrigal "Matona, Lovely Maiden" and part-songs by Mendelssohn ("On the sea"), Macfarren, Gounod, MacCunn, Charles Wood ("Full Fathom Five"), and others. The vocalist was Mr. Andrew Black, who contributed Henschel's "Young Dietrich," Sullivan's "Thou'rt passing hence," and the "Toreador" song from "Carmen." Mr. Maurice Sons played a Spohr Adagio and "Légende" by Wieniawski, and took part in string quartets by Haydn and Beethoven. Mr. Bayrholfer's solo was the *Andante* from one of Romberg's Violoncello Concertos.

**RIPLEY.**—Dr. Gaul's cantata "Joan of Arc" was performed, on the 11th ult., in the Public Hall, by the Choral Society, consisting of a chorus and orchestra of 120 executants, under the direction of Mr. W. G. Taylor. The soloists were Miss Marjorie Eaton, Mr. H. Stansfield, and Mr. J. Sharp. Mr. J. Soar was principal violinist, and efficient assistance was rendered at the pianoforte and organ respectively by Miss Little and Mr. J. Caulton.

**RUTHIN.**—A successful Concert was given by the United Choral Society, under the able conductorship of Mr. R. Harris Jones, on the 13th ult., in the Town Hall. The first part of the programme consisted of Dr. A. R. Gaul's popular cantata "The Holy City," the second part being of a miscellaneous character. The principal vocalists were Miss J. Roberts, Miss A. Jones, Mr. A. F. Thornborough, and Mr. H. Vaughan Davies. The chorus was decidedly good, and a very efficient orchestra was led by Mr. H. Haselden.

**ST. ALBAN'S, HERTS.**—The Oratorio Society, under the conductorship of Mr. W. H. Speer, gave an effective performance of Spohr's "Last Judgment," on the 5th ult., in the Town Hall. The soloists were Miss B. Powell, Miss Bush, Mr. O. Dene, and Mr. H. W. Bull. Miss Powell also sang the solo part in Mendelssohn's Motet "Hear my Prayer," which concluded the Concert. Mr. Stanley Blagrove was principal violinist. On the 13th ult. Mr. W. H. Speer, ably assisted by Miss Longford, some members of the Oratorio Society, and St. Peter's Church Choir, gave an attractive Organ Recital in St. Peter's Church.

**STOCKTON-ON-TEES.**—The bi-centenary of the death of Henry Purcell was celebrated by an admirable Organ Recital given on November 24, by Mr. Felix Cruse, in St. Peter's Church. The well-selected programme included Purcell's fine anthems "I will sing unto the Lord," "O God, Thou art my God," and "Rejoice in the Lord alway."

**STOURPORT.**—A successful Concert was given at the Town Hall on November 28, by Miss Edith Kingman (pianist) and Miss Edith Knott (vocalist), who were assisted by Miss Ella Hughes, Mr. Hamlyn Crimp, Mr. W. H. Henley (violinist), and Mr. J. L. Wedley (accompanist).

**SWANSEA.**—A performance of Henry Smart's cantata "The Bride of Dunkerron" was given on November 28, by the Choral Society, at the Albert Hall. The soloists taking part in the work were Madame Medora Henson, Mr. Otto Dene, and Mr. David Bispham, who also sang in a miscellaneous second part, which included orchestral performances of Rossini's Overture to "Semiramide," Edward German's characteristic Dances from the incidental music to "Henry VIII.," and the beautiful evening hymn from Sir Arthur Sullivan's "Golden Legend." Mr. E. G. Woodward was principal violin, Mr. D. T. Williams presided at the organ, and Mr. W. F. Hulley conducted.

**SYDNEY, AUSTRALIA.**—The annual Festival Services at All Saints' Church, Petersham, were celebrated on November 1, under the conductorship of Mr. W. T. Wood, with Mr. W. Angus presiding at the organ. The music included Tours's setting in D of the Magnificat and Nunc dimittis, and the following anthems: "Praise the Lord" (Elvey), "I will lay me down in peace" (A. H. Maine), and "They shall mount up on wings" (Caleb Simper).

**TONBRIDGE.**—An excellent Concert, under the direction of Mr. Herbert Brewer, was given on the 11th ult., at the Tonbridge School, the programme including Dr. C. H. Lloyd's dramatic cantata "Hero and Leander," which was conducted by the composer. The soloists were Miss B. Gough and Mr. W. Dodds.

**TOTNES.**—A highly successful Concert was given by the Choral Society on the 6th ult., consisting of selections from Mendelssohn's "St. Paul," conducted by Mr. H. North, organist of the Parish Church. The solos were effectively sung by Miss W. L. Mutton, Miss C. Helms, Mr. A. Collins, and Mr. T. W. Balhatchet. The band and chorus numbered eighty performers.

**TROWBRIDGE.**—An effective performance of "The Messiah" was given on the 10th ult., at the Town Hall, by the Musical Union, under the able conductorship of Mr. H. Millington. The solos were admirably sung by Miss Ethel Winn, Miss Bessie Elliott, Mr. Iver McKay, and Mr. Adolph Fowler, and equal justice was done to the choral and orchestral portions of the oratorio by a choir and band of 120 performers.

**YATTON.**—Under the conductorship of Mr. Herbert Lloyd the Choral Society gave, on the 11th ult., in the Assembly Rooms, an effective performance of Dr. A. R. Gaul's historical cantata "Joan of Arc." The soloists were Miss F. Wade, Mr. Ferrars, and Mr. A. Trowbridge, who, assisted by Miss Helen Mansbridge (pianist) and Miss M. Wade (violinist), took part in the miscellaneous second part of the Concert.

**WORCESTER.**—The Advent cantata, "Blessed are they who watch," by Mr. Hugh Blair, organist of Worcester Cathedral, was conducted by the composer at a special Advent Service held in St. John's Church, on the 15th ult. The soprano solos were sung by Miss Gertrude Walker. At the end of the service the Symphony to Part II. of Spohr's "Last Judgment" was played by the orchestra, led by Mr. Edward Elgar, with Mr. G. Street Chignell, organist and choirmaster of the church, and assistant-organist of Worcester Cathedral, at the organ.

**CHOIR APPOINTMENTS.**—Mr. Arthur Moody (Alto) to St. Katherine's, Regent's Park.—Mr. W. G. Hedges, Choirmaster to Curdridge Parish Church, Botley.

**ORGAN APPOINTMENTS.**—Mr. D. A. Fox, Organist and Choirmaster to the Parish Church, Caistor.—Mr. Frederic Just, Organist, Choirmaster, and Music-master to St. George's School, Harpenden, Herts.—Mr. Ben Kershaw, Organist and Choirmaster to Abney Congregational Chapel, Mossley, Manchester.—Mr. Thomas S. Guyer, to St. Bartholomew's, Brighton.—Mr. George Bates, to St. George's Parish Church, Mossley, Manchester.—Mr. W. G. C. Bellingham, Organist and Choirmaster to St. Andrew's Parish Church, Earl's Colne.—Mr. J. E. Jeffries, to Newcastle Cathedral.—Mr. F. Victor Steade, to St. Mary's, East Parade, Bradford.

#### MISS MABEL CROSS (Soprano)

(Of the Royal College of Music, London.)

For Oratorios, Cantatas, Concerts, &c., Winsford, Cheshire.

#### MISS HONEYBONE (Soprano)

Oratorio and Ballad Concerts. 45, Hampden Street, Nottingham.

"I have much pleasure in stating that Miss Honeybone sang here, under my conductorship, on May 27, 1895, air, 'From mighty kings' (Handel), and vocal waltz, 'Il Bacio,' with good success. Her soprano voice sounded well in our large room. Her intonation was perfect, and her style and phrasing prominently artistic."—AUGUST MANNS, *Musical Director of the Crystal Palace*.

"THE MESSIAH."—"Miss Honeybone sang the soprano solos with much success, and her flexible voice, aided by an excellent method, was heard to great advantage in the difficult air 'Rejoice greatly,' and the famous air 'I know that my Redeemer,' this being very expressively treated."—*Northampton Herald*, January 6, 1894.

#### MISS EFFIE JONES (Soprano)

For Oratorios, Ballad Concerts, &c.  
Dock House, Alexandra Dock, Hull.

#### MISS LILIAN TURNBULL (Soprano)

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## COMPLETE WORKS

FOR THE

## PIANOFORTE

COMPOSED BY

ROBERT SCHUMANN.

EDITED AND FINGERED BY

AGNES ZIMMERMANN.

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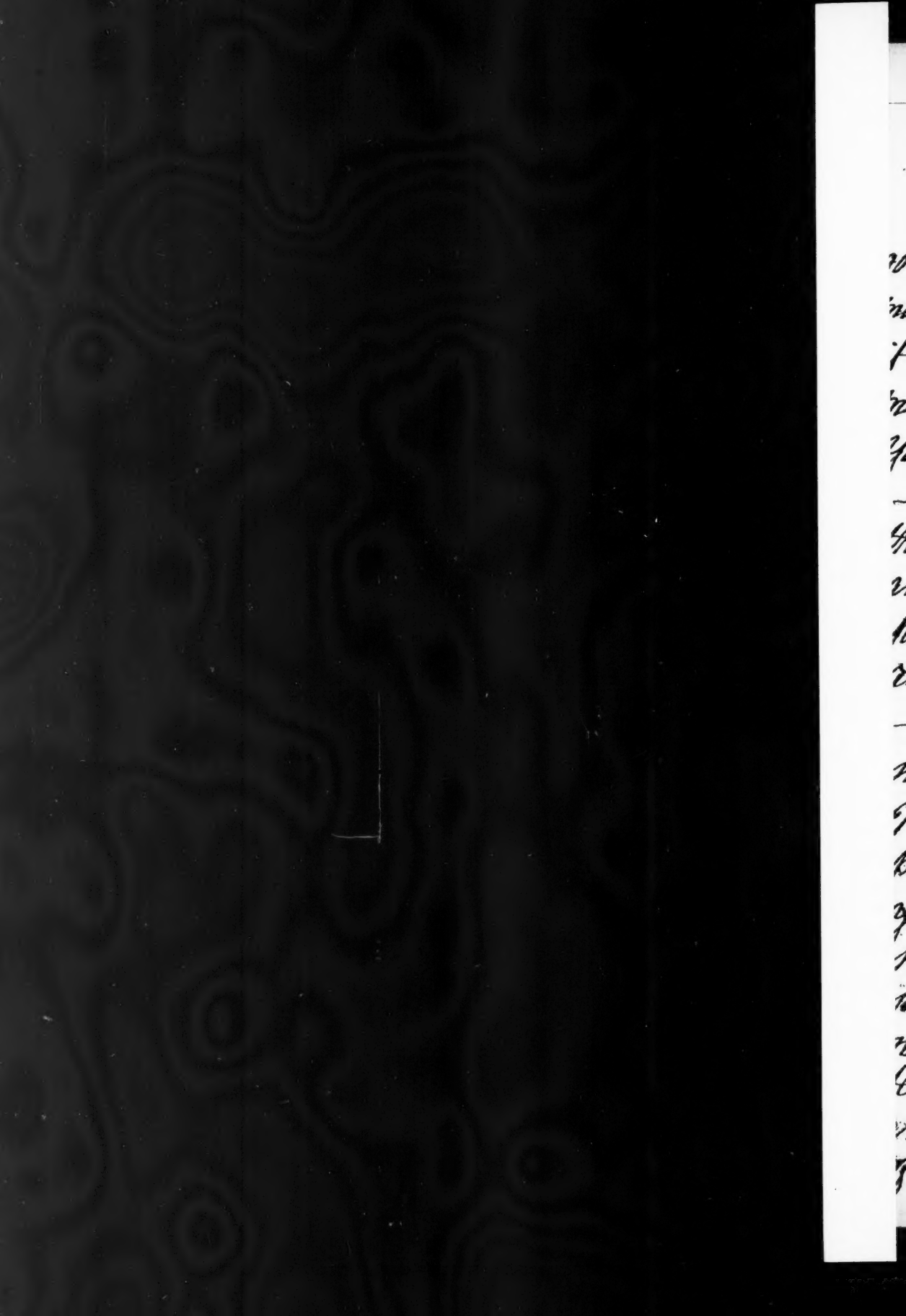
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A due attention to your Commission having one hand in hand with what fancy & judgment I may be thought to possess in my profession, I thought it necessary to lay before you a true state of the merits and demerits of the Musical Performance, you are about to exhibit in King Arthur.

— To attain a certain rectitude, in judging of this matter, I have not only, with the utmost care and candor, inspected the Score of Purcell's Composition; but, attended two rehearsals of it; the result of which, is, as follows —

— The long Scene of the sacrifice, in the 1<sup>st</sup> Act, necessary to be deliver'd in, as being written for Music, may have a solemn and noble effect provided, that the last Air & Chorus — "I call you all to Woden-hall" be perform'd, as I have now compos'd it; the introductory Air to be sung by Chambers, which, being highly spirited, will carry off, with an eclat, an (otherwise) dull, tedious, antiquated suite of Chorus: Besides which, that Song, as set by Purcell, is intirely out of Mr. Raddey's & company's, very indifferent, and

no way proper for a Woman, where a troop of Warriors are assembled, to bribe their Idols, for Success in battle.

The following Song & Chorus — // Come, if you dare, our Trumpets sound // is, in Purcell, tolerable, but so very short of that Intrepidity and spirited defiance, pointed at by Dryden's words and sentiments, that, I think, you have only to hear what I have compos'd, on the occasion, to make you immediately reject the other.

The Air — // Set not a Moon-born Elf mistle you // is, after the two first bars of Purcell, very bad, and out of M<sup>r</sup>. Champnes' compass of Voice — Hear mine.

All the other Solo songs of Purcell are infamous — ly bad. — so very bad, that they are privately the objects of sneer and ridicule to the Musicians, but I have not meddled with any, that are not to come from the mouths of your principal Performers.

— I wish you wou'd only give me leave to — Doctor this performance — I would certainly make it pleasing to the Public, which, otherwise,



may prove an obstruction to the success  
Revival.

— It is not now my intention to new  
things, mention'd in our original plan;  
put it in the power of your principal perfo  
to make a proper figure, by opening and  
the <sup>most entertaining</sup> ~~most~~ points of view, wherein the  
to appear; consequently, the expence is  
much short of the sum propos'd; all  
— interest subsiding to the earnest desire  
ever entertain, of proving my sincerity  
when I stile my self — Y<sup>r</sup>.

Your devoted humble  
= Tho: Aug: <sup>ne</sup> Ar

very proper for a Roman, where a troop of  
souldiers are assembled, to bribe their Idols, for  
to in battle.

The following Song & Chorus — // Come, if you  
hear Trumpets sound // is, in Purcell, tolerable;  
a very short of that Intrepidity and spirited  
ance, pointed at by Dryden's words and  
instruments, that, I think, you have only to hear  
I have compos'd, on the occasion, to make  
immediately reject the other.

The Air — // Set not a Moon-born Elf mistle-  
toe, after the two first bars of Purcell, very  
and out of M<sup>rs</sup> Champnes' compass of Voice  
Hear mine.

The other Solo songs of Purcell are infamous-  
ed. — so very bad, that they are privately  
objects of sneer and ridicule to the Musicians.  
I have not meddled with any, that are not  
me from the mouths of your principal  
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I wish you wou'd only give me leave to —  
for this performance — I would certainly  
it pleasing to the Public, which, otherwise,

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to make a proper figure, by opening and adorning  
the <sup>most entertaining</sup> ~~principal~~ points of view, wherein they are  
to appear; consequently, the expence will be  
much short of the sum propos'd; all self-  
interest subsiding to the earnest desire I shall  
ever entertain of proving my sincerity, —  
when I stile my self — Yours

Your devoted humble serv<sup>t</sup>!  
= Tho:<sup>v</sup> Aug:<sup>ne</sup> Arne

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David Garrison Esq



